Discos compulsivos: Excitement, exhaustion, and El Guincho's sounds of excess p24

GUARDIAN

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The people's election

How the progressives took America — and held San Francisco.

By Steven T. Jones and Tim Redmond p10

Valencia and 19th streets, 12 minutes after midnight, Nov. 5. | PHOTO BY STEFAN JORA

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

The Castro District on election night was filled with joy and excitement as people poured out into the streets to celebrate the Obama victory. Three nights later, the streets were filled with people protesting, not reveling. That was the weird thing about being a San Franciscan this past week: we won a world-changing victory in the presidential race, and won most of the key races locally — but on same-sex marriage, we lost.

There are plenty of reasons for that, and we talk about some of them in this issue. There have been protests at Mormon churches and at some Catholic churches, as there should be, since those two religious groups raised most of the Yes on Proposition 8 money. (And can you imagine how many low-income Catholic-school kids could have been educated and how many hungry people could have been fed for the more than $25 million these folks spent trying to keep people from getting married?)

But if San Francisco really wants a poster boy for the attack on same-sex marriage, a local symbol of bigotry, he's right in front of us: Archbishop George Niederauer.

Now, if you're a Catholic archbishop, you kind of have to accept the church's dogma, which says that marriage is a sacrament that can only be bestowed on a man and a woman. Whatever — he can believe and preach what he wants.

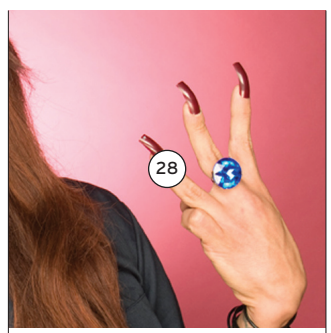
But if you're the archbishop of San Francisco, you don't have to

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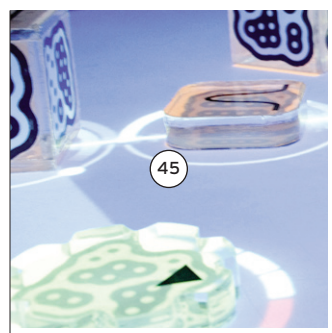












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Marriage was not something we always believed in. When you're used to outsider status, sometimes you learn to roll with the injustices perpetrated upon you.

Why we waited — too long

By Troy Gaspard and Victor Krummenacher

OPINION The California Supreme Court's landmark ruling in May finally allowed same-sex couples their constitutional rights to marry. This was justice for the 4,000 same-sex couples issued marriage licenses in San Francisco from Feb. 12 to March 11, 2004. We were lucky to be one of those couples — but within five months the courts had voided all 4,000 licenses. I marched with hundreds to City Hall that day and angrily waved my nullified marriage license in the air. Del Martin and Phyllis Lyon provided a balm, saying with a laugh, "Oh well, guess we have to go back to living in sin."

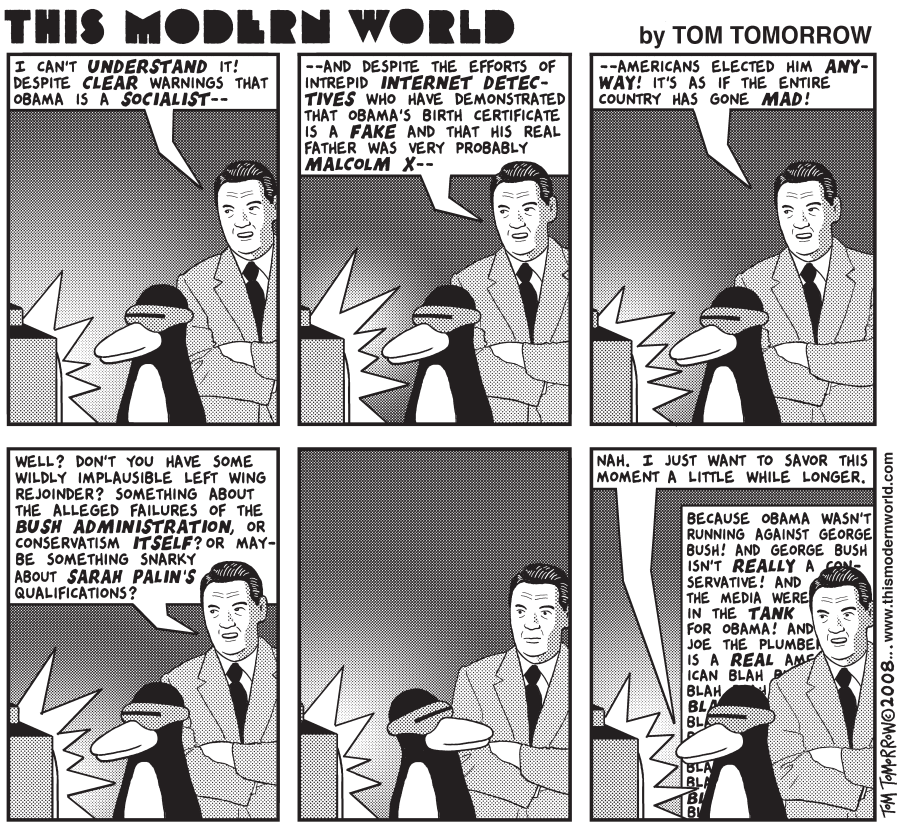
Over the past four years, we've continued to wear our rings and celebrate our wedding anniversary. When the County Clerk's office offered us a refund for our marriage license, we requested the refund go toward the city's legal battle over same-sex marriage. It appeared that San Francisco had won that battle on May 20, 2008.

But we decided not to remarry until after the November election, when we would know if California agreed with the state Supreme Court. Attorney General Jerry Brown assured us that these wedding licenses could not be voided, but the memory of seeing couples in tears on March 12, 2004, when we had just been married the day before, was reason enough to wait.

In our hearts, we knew that Proposition 8 was likely to pass; since 1980 we have witnessed California consistently shoot itself in the foot by voting for petition-driven propositions.

In the past three months, one of us has devoted nearly 60 hours in an effort to defeat Prop. 8. The irony is that back in January, Troy was precinct captain for Obama in the California primary. He most likely talked to a good portion of voters out in the Sunset District who voted in favor of Prop. 8. And while the Mormon Church funded most of the Yes on 8 campaign, it is now

CONTINUES ON PAGE 7 ››



Clean Energy: the next moves

EDITORIAL Pacific Gas and Electric Co., its political hacks, and to a great extent, the *San Francisco Chronicle* all seem to take the same line on the defeat of Proposition H: It's done. The people have spoken. Public power has been on the ballot 11 times, and it's never passed.

And — as is always the case with a losing campaign — supporters of the Clean Energy Act are discussing what went wrong, looking at how the measure was written, the details, the language, the scope to see if there was something that could have been done differently.

But that ignores the central reality of the campaign for Prop. H: PG&E spent nearly $10.3 million to kill it. And it's very, very hard to fight that kind of money.

The truth is, there was nothing wrong with the language or scope of Prop. H. If it had passed, it would have given the city the tools to create a sustainable energy portfolio that would be the envy of the nation. In fact, there is little doubt that the Clean Energy Act was well ahead in the polls when it was first placed on the ballot.

But as we've seen with so many races over time (and as we saw with Proposition 8 this fall) when a ballot measure it becomes a citywide or statewide race, big money has a serious impact. And we've never seen this kind of money in a San Francisco initiative campaign. In the end, PG&E spent about $53 per vote. That's an outrageous sum, dwarfing any political spending that's ever happened in San Francisco

Yet despite the barrage, the Clean Energy Act got tremendous grassroots and political support. Clean Energy has a strong constituency in San Francisco, including from the Sierra Club, and the power of this campaign won't go away. Despite the efforts of downtown and PG&E, progressives still control the Board of Supervisors. Three of the city's four representatives in Sacramento — Senator-elect Mark Leno, Assembly Member Fiona Ma and Assembly Member-elect Tom Ammiano — supported the legislation and will continue to back efforts to replace PG&E's dirty power with locally- owned renewable energy. PG&E has money but it's running out of friends in this town — and its illegal monopoly is the very definition of unsustainable.

There's now an organized constituency for clean energy and public power, seasoned by this campaign and ready to continue the battle. That's what needs to happen. There are numerous fronts: the city needs to be moving forward quickly with community choice aggregation, which offers the potential for cheaper, cleaner power. (The downside to CCA is that it doesn't allow the city to make money; PG&E would still own the transmission lines, and thus make all the profits in the system.) Potentially, however, a CCA agency could begin moving toward creating local generation facilities and eventually toward building a local transmission system. A CCA also could directly access the city's own Hetch Hetchy power and begin delivering it to local customers (once San Francisco can get out of the contracts requiring it to send too much of that power out of town).

The supervisors need a strong Local Agency Formation Commission to keep monitoring and pushing this, and the new board president needs to be sure LAFCO members are committed to and energized about renewable energy and public power.

Several supervisors — Sean Elsbernd, for example — told us they saw no reason for Prop. H to be on the ballot since so much of what it called for could be done by the board. Fine: Sup. Ross Mirkarimi,

CONTINUES ON PAGE 7 ››

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LETTERS

WHAT RIGHTS WILL YOU GIVE UP?

For all those who supported Proposition 8 and voted to take away the constitutional rights of law-abiding citizens, I'm curious what right you would now like to give up. It seems only fair that since you denied the constitutional rights of law-abiding citizens, that you, too, should give up one of your constitutional rights. Perhaps you'd like to forego your religious freedom and allow the state of California to interfere with your privacy rights and how you choose to worship. That seems a fair trade, since the only reason given for actually stripping law-abiding citizens of their constitutional rights was a narrow interpretation of the Bible.

Terri Meadows Armstrong
Pasadena

THE HIGHWAY MONEY

It is unfortunate that Steven T. Jones' advocacy for a Bay Area transportation system with a sustainable, just and efficient mix of travel modes ("Beyond the automobile," Oct. 22) gets so many basic facts so wrong because it undermines the important point he seeks to make.

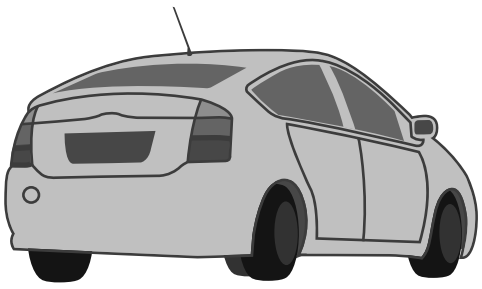
By far the largest share of Bay Area transportation spending goes to public transit, not highways. The facts are that 13 percent of the Bay Area's entire transportation expenditures go to highway expansion and maintenance, while 23 percent go to local streets and roads. That compares to the 63 percent of transportation expenditures that go to support maintenance and expansion of public transit.

It is also clear that people support funding for transit, bike, and pedestrian alternatives to the car, often doing so at the ballot box for significant funding measures that support public transit. However, the built environment in much of the Bay Area continues to favor the use of private auto travel, and this will be the case for some time into the future.

We urge *Guardian* readers not only to stay well-informed, but to make a difference, and invite par-

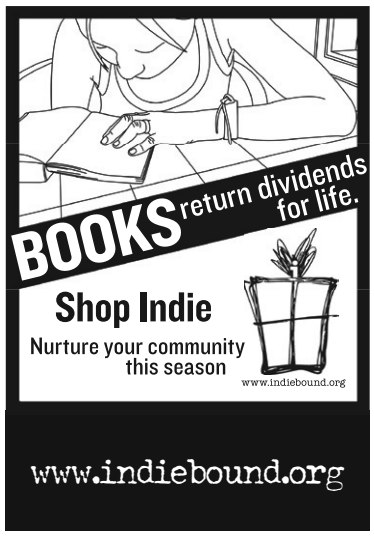
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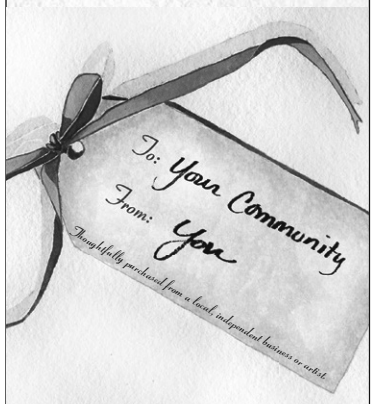
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*Source: Civic Economics

EDITOR'S NOTES

CONT»

mount a major political campaign against same-sex marriage. You could decide to use the church's influence and money helping the poor, for example, which is pretty much what Jesus did. I might have missed that lesson in Catholic school, but I don't remember the Big J ever saying a word about gay marriage.

Instead, Niederauer and his colleagues made Prop. 8 a huge issue. A flyer produced by the archbishop and handed out widely contained some glaring, inaccurate homophobic crap, including this: "If the Supreme Court ruling stands, public schools may have to teach children that there is no difference between traditional marriage and 'gay marriage.'"

That infuriated Matt Dorsey, a gay Catholic who is active in Most Holy Redeemer Church. "Far worse than mere falsehood," he said, "is that the claim deliberately plays to the most hateful, vicious stereotypes and fears about gays and lesbians — that they are out to recruit (and perhaps even seduce) children."

Dorsey told me that this was part of a clear political campaign. "I would argue that the Catholic bishops in California made a cold, calculated, Karl Rovian decision that they were going to put a lot of skin in the game, so to speak, to beat gays and lesbians," he said, "even to the exclusion of prevailing on, say, Prop. 4 about parental notification for abortion. One would assume abortion is still opposed by Catholic bishops, right? Well, one would hardly have known it by this election. Gays and lesbians were the archbishop's enemy this year, and abortion got a pass."

Again: I don't expect the Catholic church to change its position and start marrying same-sex couples, not any time soon, anyway. And Niederauer can't be expected to openly break with the Vatican. But for the archbishop of a city like San Francisco — a church leader who has a surprising number of queers and same-sex couples in his flock — to put so many resources into going after people with such an un-Christian hatred was over-the-top unnecessary. And by the way, this guy never talks to the press and won't return my phone calls.

The good news, of course, is that the archbishop and his colleagues are on the losing side of history. Catholics voted for Prop. 8 by a 64 percent margin — but people under 30 (of all faiths and ethnic groups) voted against it by about the same percentage. Same-sex marriage is going to be part of the nation's future, whether Niederauer likes it or not. SFBG

SAME-SEX MARRIAGE

CONT››

clear that their message got through to many of California's minorities, who turned out in record numbers to vote for Barack Obama. The No on 8 campaign should have targeted those communities; instead it only showed white people in its television ads. Now we are the ones with a dream deferred.

Marriage was not something we always believed in. When you're used to outsider status, sometimes you learn to roll with the injustices perpetrated upon you. When Mayor Gavin Newsom and the city offered us a taste of it back in 2004, it didn't take much to realize how much we were missing. The marriage itself was one of the best days of our lives, and having it voided was a very, very bitter feeling I won't soon forget.

To those of you so motivated to vote for Prop. 8, we can simply tell you this: in a world of massive problems, of great economic and environmental woes we are only now beginning to feel acutely, can we bring it upon ourselves to actually join together with all of our brothers and sisters and confront all hatred with an idea of a greater social good? Can we imagine a world where our children aren't judged by the gender of the ones they love, but by the content of their character?

Yes we can. **SFBG**

Victor Krummenacher is a musician and contributing designer for Wired *magazine. Troy Gaspard is a surly activist and frugal trader.*

ENERGY

CONT››

one of the authors of Prop. H, should immediately introduce legislation to do everything in Prop. H that doesn't require a city charter change. Let's see if Elsbernd and the mayor are really just PG&E call-up votes or if they're willing to support an energy options feasibility study and strong renewable-energy mandates for the city.

And there are still legal options that the board should look at. City Attorney Dennis Herrera never wanted to go to court to enforce the Raker Act, the federal law requiring San Francisco to operate a public power system, but that's an area the board can push. David Campos, the apparent supervisor-elect in District 9, is a lawyer who has worked in the city attorney's office and sued PG&E, so this is an area where he can show leadership.

The bottom line is that this battle isn't over.

There were other disappointments on what was generally a progressive ballot. Proposition V — the phony measure calling on the school board to reinstate JROTC — passed, narrowly. It was mostly a wedge issue to hurt progressive candidates for supervisor, and has been a horribly divisive issue in the schools. The school board, which cut off JROTC last year, is now pushing for an excellent public service alternative and doesn't need to go back and reexamine the issue. JROTC is a terrible idea for San Francisco, and the newly elected board members shouldn't even bring this up again.

Of course we were deeply unhappy about the passage of Prop. 8. The repeal of same-sex marriage was such a blow to San Francisco that it dampened a lot of the enthusiasm over the Obama victory. But that one's not over, either; it has just begun. Statistics show that voters under 30 overwhelmingly support same-sex marriage — and if the campaign is run differently, and the message is positive, it's likely that Prop. 8 can be overturned. Marriage equality advocates should think seriously about preparing now for a major campaign in November 2010 to restore equal rights for same-sex couples in California. **SFBG**

LETTERS

CONT››

ticipation in planning the Bay Area's future. Visit MTC's Web site at www.mtc.ca.gov/planning/2035_plan.

Randy Rentschler
Director of Public Affairs
Metropolitan Transportation Commission

Steven T. Jones responds: Most state and federal transportation funding goes to automobile infrastructure, but Randy Rentschler is correct that the Bay Area is better than most areas at directing local and regional funding sources to transit, which is expensive to operate compared to the "built environment" for automobiles that was primarily paid for by previous generations. And the MTC's long-range priorities he refers to still include multibillion dollar funding shortfalls, largely because of freeway expansion projects and expensive but inefficient transit projects such as the Central Subway. This is the unsustainable reality emphasized in the article.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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NOVEMBER 14

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University faculty and college students are admitted free with valid university I.D.

VIEW three special exhibitions: *Asian | American | Modern Art, Maya Lin: Systematic Landscapes* and the retrospective of *Yves Saint Laurent.*

EXPERIENCE the live music of Mezmetic and Kapakahi.

CELEBRATE college night with student art installations in Wilsey Court and CCSF museum drawing class in the Plazzoni Murals Room.

MEET artist Al Farrow in the American Galleries at the opening of his exhibition *In the Name of God: War, Religion and the Reliquaries of Al Farrow.*

CREATE grid patterns as inspired by Takeshi Kawashima's *NY Series #212.*



Yves Saint Laurent, *Marina Schiano in Evening Gown, Fall-Winter 1970.* © The Estate of Jeanloup Sieff.

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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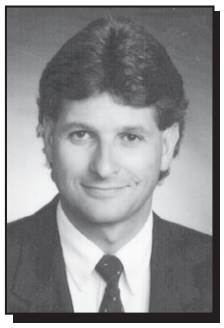
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IN THE BLOGS

Politics Hank Wilson memorial, Prop. 8 protests, more election fallout
Noise More homosexual dance clubs, Daniel Smith of Danielson, Kim Deal
Pixel Vision H8ster fashion, Merkeley??? interview, Street Threads, Day of the Dead pics



On a boisterous election night, San Franciscans celebrate America. | PHOTO BY STEFAN JORA

The people's election

On (almost) every level, the grassroots beat the establishment and the progressives beat the big money

By Steven T. Jones and Tim Redmond
› news@sfbg.com

By midnight Nov. 4, the drama was long over: John McCain had conceded, Barack Obama had delivered his moving victory speech — declaring that "change has come to America" — and the long national nightmare of the Bush years was officially headed for the history books.

But in San Francisco, the party was just getting started.

Outside of Kilowatt, on 16th Street near Guerrero, the crowd of celebrants was dancing to the sounds of a street drummer. In the Castro District, a huge crowd was cheering and chanting Obama's name. And on Valencia and 19th streets, a spontaneous outpouring of energy filled the intersection. Two police officers stood by watching, and when a reporter asked one if he was planning to try to shut down the celebration and clear the streets, he smiled. "Not now," he said. "Not now."

Then, out of nowhere, the crowd began to sing: *O say can you see /By the dawn's early light ...*

It was a stunning moment, as dramatic as anything we've seen in this city in years. In perhaps the most liberal, counterculture section of the nation's most liberal, counterculture city, young people by the hundreds were proudly singing *The Star Spangled Banner*. "For the first time in my life," one crooner announced, "I feel proud to be an American."

Take that, Fox News. Take that Sean Hannity and Rush Limbaugh and Sarah Palin and the rest of the right-wing bigots who have tried to claim this country for themselves. On Nov. 4, 2008, progressives showed the world that we're real Americans, too, proud of a country that has learned from its mistakes and corrected its course.

President Obama will let us down soon enough; he almost has to. The task at hand is so daunting, and our collective hopes are so high, that it's hard to see how anyone could succeed without a few mistakes. In fact, Obama already admitted he won't be "a perfect president." And when you get past the rhetoric and the rock star excitement, he's taken some pretty conservative positions on many of the big issues, from promoting "clean coal" and nuclear power to escalating the war in Afghanistan.

But make no mistake about it: electing Barack Obama was a progressive victory. Although he never followed the entire progressive line in his policy positions, he was, and is, the creature of a strong progressive movement that can rightly

CONTINUES ON PAGE 12 ››

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ALERTS

By Anna Rendall, Katie Baker, and Ricky Rubio-Angel
› alerts@sfbg.com

WEDNESDAY, NOV. 12

In sickness or wealth
The United States ranks 30th in the world in life expectancy, even though Americans account for nearly half the world's spending on health care, according to *Unnatural Causes*, a PBS documentary that studies the staggering socioeconomic and racial inequalities within America's health care system. *Unnatural Causes* examines how factors such as racism, social status, and unhealthy neighborhoods account for these staggering discrepancies.
Also Nov. 19
7:30 p.m., $5 donations accepted
Humanist Hall
390 27th St., Oakl.
www.Humanisthall.org

THURSDAY, NOV. 13

Scary science nonfiction
Join a teach-in to learn about synthetic biology (synbio), or the rapid and largely unchecked creation of new biological organisms by corporations, universities, and others, an effort largely centered in the Bay Area. Organizers invite attendees to "discover how this fast growing artificial life industry is set to have massive implications for global justice, peace, the environment, and the Bay Area itself."
9 a.m.–5 p.m., free
Mission Creek Senior Community Center
225 Berry at 4th St., SF
RSVP to synbio@etcgroup.org

FRIDAY, NOV. 14

Green and greener
Where else can you munch on an organic tamale while watching Chuck D from Public Enemy speak on important cultural issues? This weekend brings San Francisco sixth Green Festival. This celebration of environmental sustainability and healthy living will host more than 150 speakers, including luminaries such as author Barbara Ehrenreich and noted academic Cornel West. Event continues through Nov. 16.
Noon–7 p.m., $15 ($25 for three days)
Concourse Exhibition Center
8th St. and Brannan, SF
www.greenfestivals.org

SATURDAY, NOV. 15

Battling H8
Unfortunately the fight against Proposition 8 — also know as "Prop. H8" — is far from over. Thousands of San Franciscans came together Nov. 7 to protest Prop. 8, and the protest is being followed up today starting at City Hall. This time the rally is nationwide: communities in major cities across the United States plan to crowd their city halls to speak out against the measure that took away same sex marriage rights.
10:30 a.m.
City Hall
1 Dr. Carlton Goodlett, SF
www.protest8sf.wordpress.com

SUNDAY, NOV. 16

Can they own all our water?
PG&E defeated Proposition H with its $10 million onslaught and now can continue its tradition of selling us power that legally should be ours. But electricity isn't the only resource under the wing of big money corporations. In *Flow: For Love of Water*, award-winning filmmaker Irene Salina focuses on the global water crisis and how our fresh water supply is being privatized by a handful of greedy corporations, not only in the Unites States but all over the world.
3:30 p.m., $10
Castro Theater
429 Castro, SF
www.thirdi.org

MONDAY, NOV. 17

Crackdown on immigrants
In *The Closing of the American Border,* veteran journalist Edward Alden chronicles the internal conflict in Washington about President Bush's immigration policies since 9/11, noting how they may have inhibited the best and brightest from entering our marketplace of ideas and, consequently, helping to cut off the United States from the rest of the world.
6 p.m., Non-members $15, students $5
World Affairs Council Auditorium
312 Sutter, 2nd floor, SF
www.itsyourworld.org

TUESDAY, NOV. 18

The Peruvian perspective
Just as Barack Obama created American history, Beatriz Merino did the same in Peru when she because the first female prime minister in 2003. Merino will appear as part of the "Extraordinary Voices, Extraordinary Change" speaker series program to discuss these issues with KRON 4 news anchor Ysabel Duron.
6 p.m., $15–$25
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Election CONT››

claim him as its standard-bearer. He was the candidate backed from the beginning by progressives like Supervisors Chris Daly and Ross Mirkarimi (a Green). And only after his improbable nomination did moderates like Mayor Gavin Newsom and Sen. Dianne Feinstein jump on the bandwagon.

From the start, the young, activist, left wing of the Democratic Party was the driving force behind the Obama revolution. And while he has always talked to the Washington bigwigs — and will populate his administration with many of them — he would never have won without the rest of us. And that's a fact of political life it will be hard for him to ignore, particularly if we don't let him forget it.

For a few generations of Americans — everyone who turned 18 after 1964 — this was the first presidential election we've been able to get truly excited about. It was also the first presidential election that was won, to a significant extent, on the Internet, where progressive sites like dailykos.com raised millions of dollars, generated a small army of ground troops, and drove turnout in both the primaries and the general election. The movement that was built behind Obama can become a profound and powerful force in American politics.

So this was, by any reasonable measure, the People's Election. And now it's the job of the people to keep that hope — and that movement — alive, even when its standard-bearer doesn't always live up to our dreams.

The evidence that this was the People's Election wasn't just at the national level. It showed up in the results of the San Francisco elections as well.

This was the election that would demonstrate, for the first time since the return of district elections, whether a concerted, well-funded downtown campaign could trump a progressive grassroots organizing effort. Sure, in 2000, downtown and then-Mayor Willie Brown had their candidates, and the progressives beat them in nearly every race. But that was a time when the mayor's popularity was in the tank, and San Franciscans of all political stripes were furious at the corruption in City Hall.

"In 2000, I think a third of the votes that the left got came from Republicans," GOP consultant Chris Bowman, who was only partially joking, told us on election night.

This time around, with the class of 2000 termed out, a popular mayor in office and poll numbers and conventional wisdom both arguing that San Franciscans weren't happy with the current Board of Supervisors (particularly with some of its members, most notably Chris Daly), many observers believed that a powerful big-money campaign backing some likable supervisorial candidates (with little political baggage) could dislodge the progressive majority.

As late as the week before the election, polls showed that the three swings districts — 1, 3, and 11 — were too close to call, and that in District 1, Chamber of Commerce executive Sue Lee could be heading for a victory over progressive school board member Eric Mar.

And boy, did downtown try. The big business leaders, through groups including the Committee on Jobs, the Chamber, the Association of Realtors, Plan C, the newly-formed Coalition for Responsible Growth, and the Building Owners and Managers Association, poured more than $630,000 into independent expenditures smearing progressive candidates and promoting the downtown choices. Newsom campaigned with Joe Alioto, Jr. in District 3 and Ahsha Safai in District 11. Television ads sought to link Mar, John Avalos, and David Chiu with Daly.

Although the supervisors have no role in running the schools, the Republicans and downtown pushed hard to use a measure aimed at restoring JROTC to the city's high schools as a wedge against the progressives in the three swing districts. They also went to great lengths — even misstating the candidates' positions — to tar Mar, Chiu, and Avalos with supporting the legalization of prostitution.

And it didn't work.

When the votes were counted election night, it became clear that two of the three progressives — Avalos and Chiu — were headed for decisive victories. And Mar was far enough ahead that it appeared he would emerge on top.

How did that happen? Old-fashioned shoe leather. The three campaigns worked the streets hard, knocking on doors, distributing literature, and phone banking.

"I've been feeling pretty confident for a week," Avalos told us election night, noting his campaign's strong field operation. As he knocked on doors, Avalos came to understand that downtown's attacks were ineffective: "No one bought their horseshit."

A few weeks earlier, he hadn't been so confident. Avalos said that Safai ran a strong, well-funded campaign and personally knocked on lots of doors in the district. But ultimately, Avalos was the candidate with the deepest roots in the district and the longest history of progressive political activism.

"This is really about our neighborhood," Avalos told us at his election night party at Club Bottom's Up in the Excelsior District. "It was the people in this room that really turned it around."

The San Francisco Labor Council and the tenants' movement also put dozens of organizers on the ground, stepping up particularly strongly as the seemingly coordinated downtown attacks persisted. "It was, quite literally, money against people, and the people won," Labor Council director Tim Paulson told us.

Robert Haaland, a staffer with the Service Employees International Union and one of the architects of the campaign, put it more colorfully: "We ran the fucking table," he told us election night. "It's amazing — we were up against the biggest downtown blitz since district elections."

The evidence suggests that this election was no anomaly: the progressive movement has taken firm hold in San Francisco, despite the tendency of the old power-brokers — from Newsom to downtown to both of the city's corporate-owned daily newspapers — to try to marginalize it.

Political analyst David Latterman of Fall Line Analytics began the Nov. 5 presentation at the San Francisco Planning and Urban Research Association election wrap-up by displaying an ideologically-coded map of San Francisco, drawing off of data from the Progressive Voter Index that he developed with San Francisco State University political science professor Rich de Leon. The PVI is based on how San Francisco residents in different parts of the city vote on bellwether candidates and ballot measures.

"Several of the districts in San Francisco discernibly moved to the left over the last four to eight years," Latterman told the large crowd, which was made up of many of San Francisco's top political professionals.

The two supervisorial districts that have moved most strongly toward the progressive column in recent years were Districts 1 (the Richmond) and 11 (the Excelsior), which just happened to be two of the three swing districts (the other being District 3–North Beach and Chinatown) that were to decide the balance of power on the Board of Supervisors this election.

Latterman said Districts "1, 3, and 11 went straight progressive, and that's just the way it is."

In fact, in many ways, he said this was a status-quo election, with San Francisco validating the progressive-leaning board. "A lot of people in the city didn't see it as a chance for a drastic change citywide."

In other words, keeping progressives in City Hall has become a mainstream choice. Whatever downtown's propaganda tried to say, most San Franciscans are happy with a district-elected board that has brought the city a living-wage law and moved it a step toward universal health insurance.

The fate of the local ballot measures was another indication that Newsom, popular as he might be, has little ability to convince the voters to accept his policy agenda.

Voters rejected efforts by Newsom to consolidate his power, rejecting his supervisorial candidates, his Community Justice Center (as presented in Measure L), and his proposed takeover of the Transportation Authority (soundly defeating Proposition P) while approving measures he opposed, including Propositions M (protecting tenants from harassment) and T (Daly's guarantee of substance abuse treatment on demand).

Asked about it at a post-election press conference, Newsom

CONTINUES ON PAGE 14 ››



Sup. Ross Mirkarimi, a Green Party member, joins supporters celebrating his own re-election — and the election of Democrat Barack Obama. | GUARDIAN PHOTO BY NEIL MOTTERAM

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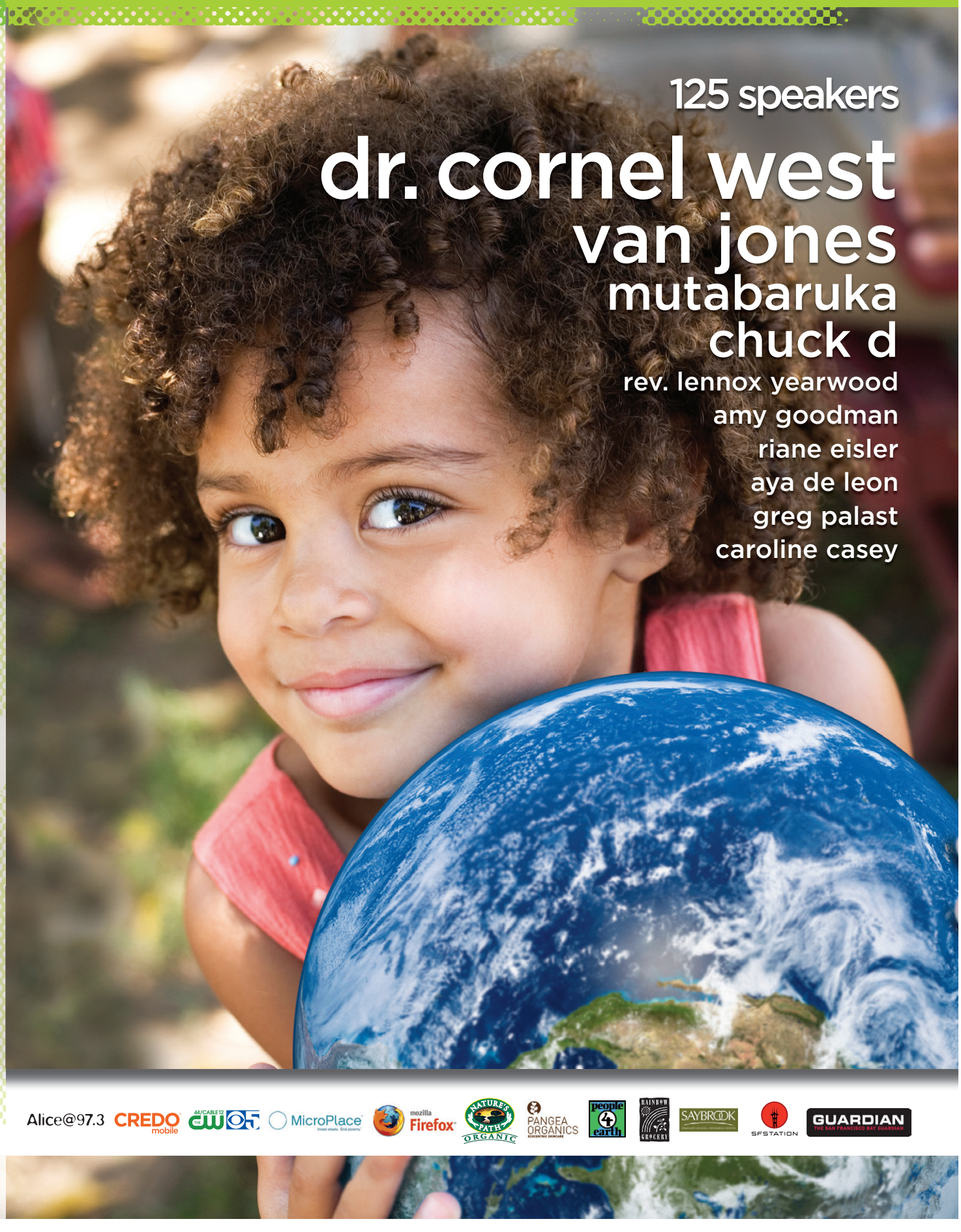
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Election CONT››

tried to put a positive spin on the night. "Prop. A won, and I spent three years of my life on it," he said. "Prop B. was defeated. Prop. O, I put on the ballot. I think it's pretty small when you look at the totality of the ballot." He pointed out that his two appointees — Carmen Chu in District 4 and Sean Elsbernd in District 7 — won handily but made no mention of his support for losing candidates Lee, Alicia Wang, Alioto, Claudine Cheng, and Safai.

"You've chosen two as opposed to the totality," Newsom said of Props. L and P. "Prop. K needed to be defeated. Prop. B needed to be defeated."

Yet Newsom personally did as little to defeat those measures as he did to support the measures he tried to claim credit for: Measures A (the General Hospital rebuild bond, which everyone supported) and revenue-producing Measures N, O, and Q. In fact, many labor and progressives leaders privately grumbled about Newsom's absence during the campaign.

Prop. K, which would have decriminalized prostitution, was placed on the ballot by a libertarian-led signature gathering effort, not by the progressive movement. And Prop. B, the affordable housing set-aside measure sponsored by Daly, was only narrowly defeated — after a last-minute attack funded by the landlords.

All three revenue-producing measures won by wide margins. Prop. Q, the payroll tax measure, passed by one of the widest margins — 67-33.

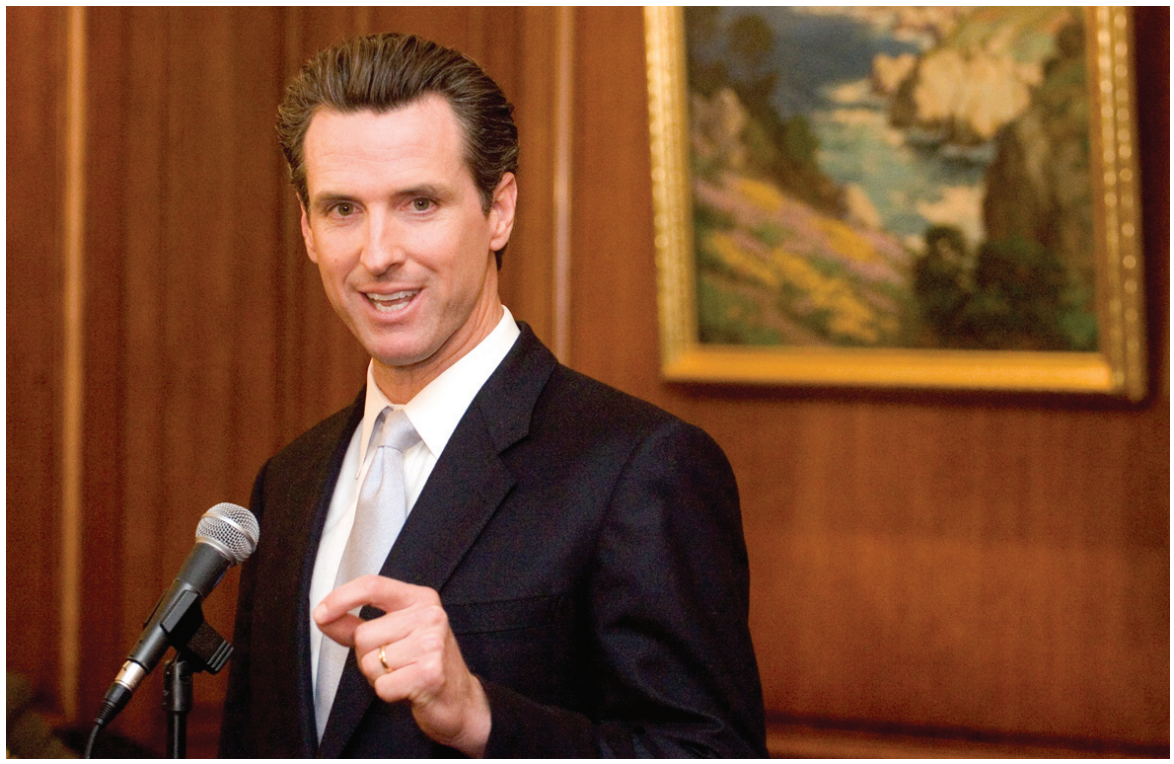
Latterman and Alex Clemens, owner of Barbary Coast Consulting and the SF Usual Suspects Web site, were asked whether downtown might seek to repeal district elections, and both said it didn't really matter because people seem to support the system. "I can't imagine, short of a tragedy, district elections going anywhere," Latterman said.

Clemens said that while downtown's polling showed that people largely disapprove of the Board of Supervisors — just as they do most legislative bodies — people generally like their district supervisor (a reality supported by the fact that all the incumbents were reelected by sizable margins).

"It ain't a Board of Supervisors, it is 11 supervisors," Clemens said, noting how informed and sophisticated the San Francisco electorate is compared to many other cities. "When you try to do a broad-based attack, you frequently end up on the wrong end (of the election outcome)."

We had a bittersweet feeling watching the scene in the Castro on election night. While thousands swarmed into the streets to celebrate Obama's election, there was no avoiding the fact that the civil-rights movement that has such deep roots in that neighborhood was facing a serious setback.

The Castro was where the late Sup. Harvey Milk started his ground-breaking campaign to stop the anti-gay Briggs Initiative in 1978. Defying the advice of the leaders of the Democratic Party, Milk took on Briggs directly, debating him all over the state and arguing against the measure that would have barred gay and lesbian people from teaching in California's public schools.



Mayor Gavin Newsom tries to spin away his losses at a post-election press conference. | GUARDIAN PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

The defeat of the Briggs Initiative was a turning point for the queer movement — and the defeat of Prop. 8, which seeks to outlaw same-sex marriage, should have been another. Just as California was the most epic battle in a nationwide campaign by right-wing bigots 30 years ago, anti-gay marriage measures have been on the ballot all over America. And if California could have rejected that tide, it might have taken the wind out of the effort.

But that wasn't to be. Although pre-election polls showed Prop. 8 narrowly losing, it was clear by the end of election night that it was headed for victory.

Part of the reason: two religious groups, the Catholics and the Mormons, raised and spent some $25 million to pass the measure. Church-based groups mobilized a reported 100,000 grassroots volunteers to knock on doors throughout California. Yes on 8 volunteers were as visible in cities throughout California as the No on 8 volunteers were on the streets of San Francisco, presenting a popular front that the No on 8 campaign's $35 million in spending just couldn't counter — particularly with so many progressive activists, who otherwise would have been walking precincts to defeat Prop. 8, fanned out across the country campaigning for Obama.

"While we knew the odds for success were not with us, we believed Californians could be the first in the nation to defeat the injustice of discriminatory measures like Proposition 8," a statement on the Prop. 8 Web site said. "And while victory is not ours this day, we know that because of the work done here, freedom, fairness, and equality will be ours someday. Just look at how far we have come in a few decades."

San Francisco City Attorney Dennis Herrera, joined by Los Angeles City Attorney Rocky Delgadillo and Santa Clara County Counsel Ann C. Raven, filed a legal challenge to Prop. 8, arguing that a ballot initiative can't be used to take away fundamental constitutional rights.

"Such a sweeping redefinition of equal protection would require a constitutional revision rather than a mere amendment," the petition argued.

"The issue before the court today is of far greater consequence than marriage equality alone," Herrera said. "Equal protection of the laws is not merely the cornerstone of the California Constitution, it is what separates constitutional democracy from mob rule tyranny. If allowed to stand, Prop. 8 so devastates the principle of equal protection that it endangers the fundamental rights of *any* potential electoral minority — even for protected classes based on race, religion, national origin, and gender."

That may succeed. In fact, the state Supreme Court made quite clear in its analysis legalizing same-sex marriage that this was a matter of fundamental rights: "Although defendants maintain that this court has an obligation to defer to the statutory definition of marriage contained in [state law] because that statute — having been adopted through the initiative process — represents the expression of the 'people's will,' this argument fails to take into account the very basic point that the provisions of the California Constitution itself constitute the ultimate expression of the people's will, and that the fundamental rights embodied within that Constitution for the protection of all persons represent restraints that the people themselves have imposed upon the statutory enactments that may be adopted either by their elected representatives or by the voters through the initiative process.

As the United States Supreme Court explained in *West Virginia State Board of Education vs. Barnette* (1943) 319 U.S. 624, 638: 'The very purpose of a Bill of Rights was to withdraw certain subjects from the vicissitudes of political controversy, to place them beyond the reach of majorities and officials and to establish them as legal principles to be applied by the courts. One's right to life, liberty, and property, to free speech, a free press, freedom of worship and assembly, and other fundamental rights may not be submitted to vote; they depend on the outcome of no elections.'"

As Board of Supervisors President Aaron Peskin told the *Guardian* later that week: "Luckily, we have an independent judiciary, because the voters of California have mistakenly taken away a class of civil rights."

But if that legal case fails, this will probably wind up on the state ballot again. And the next campaign will have to be different.

There already have been many discussions about what the No on 8 campaign did wrong and right, but it's clear that the queer movement needs to reach out to African Americans, particularly black churches. African Americans voted heavily in favor of Prop. 8, and ministers in many congregations preached in favor of the measure.

But there are plenty of black religious leaders who took the other side. In San Francisco the Rev. Amos Brown, who leads the Third Baptist Church, one of the city's largest African American congregations, spoke powerfully from the pulpit about the connections between the civil rights struggles of the 1960s and the fight for same-sex marriage.

The next time this is on the ballot, progressive and queer leaders will need to build a more broad-based movement. That is not only possible, but almost inevitable.

The good news — and it's very good news — is that (as Newsom famously proclaimed) same-sex marriage *is* coming, whether opponents like it or not. That's because the demographics can't be denied: the

vast majority of voters under 30 support same-sex marriage. This train is going in only one direction, and the last remaining issue is how, and when, to make the next political move.

The progressives didn't win everything in San Francisco. Proposition H, the Clean Energy Act, was taken down by one of the most high-priced and misleading campaigns in the city's history. Pacific Gas and Electric Co. spent more than $10 million telling lies about Prop. H, and with the daily newspapers virtually ignoring the measure and never challenging the utility's claims, the measure went down.

Supervisors will be, noting that there are just too many variables and options, including the possibility that a newly elected supervisor could seek that position.

At this point the obvious front-runner is Ross Mirkarimi, who not only won re-election but received more votes than any other candidate in any district. Based on results at press time, more than 23,000 people voted for Mirkarimi; Sean Elsbernd, who also had two opponents, received only about 19,000.

Mirkarimi worked hard to get Avalos, Chiu, and Mar elected, sending his own volunteers off to those districts. And with four new progressives elected to the board, generating measures. Voters easily approved a higher real-estate transfer tax and a measure that closed a loophole allowing law firms and other partnerships to avoid the payroll tax. Progressives have tried to raise the transfer tax several times in the past, and have lost hard-fought campaigns.

That may mean that the anti-tax sentiment in the city has been eclipsed by the reality of the city's devastating budget problems. And while Newsom didn't do much to push the new tax measures, they will make his life much easier: the cuts the city will face won't be as deep thanks to the additional $50 million or so in revenue.



Three days after celebrating the Obama victory, San Franciscans take to the streets to protest Proposition 8. | PHOTO BY STEFAN JORA

"This was a big, big, big money race," Latterman said. "In San Francisco, you spend $10 million and you're going to beat just about anything."

But activists aren't giving up on pushing the city in the direction of more renewable energy (see Editorial).

Latterman said the narrow passage of Prop. V, which asked the school board to consider reinstating JROTC, wasn't really a victory. "I would not call this a mandate. I worked with the campaign, and they weren't looking for 53 percent. They were looking for 60-plus percent," Latterman said. "I think you'll see this issue just go away."

Neither Latterman nor Clemens would speculate on who the next president of the Board of joining Mirkarimi and veteran progressive Chris Daly, the progressives ought to retain the top job.

Daly tells us he won't be a candidate — but he and Mirkarimi are not exactly close, and Daly will probably back someone else — possibly one of the newly elected supervisors.

"It's going to be the most fascinating election that none of us will participate in," Clemens said.

The danger, of course, is that the progressives will be unable to agree on a candidate — and a more moderate supervisor will wind up controlling committee appointments and the board agenda.

One of the most important elements of this election — and one that isn't being discussed much — is the passage of three revenue-

It will still be a tough year for the new board. The mayor will push for cuts that the unions who supported the newly elected progressives will resist. A pivotal battle over the city's future — the eastern neighborhoods rezoning plan — will come before the new board in the spring, when the recent arrivals will barely have had time to move into their offices.

Obama, of course, will face an even tougher spring. But progressives can at least face the future knowing that not only could it have been a lot worse; for once things might be about to get much better. **SFBG**

Amanda Witherell and Sarah Phelan contributed to this report.

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California could have a high-speed rail system by 2018. | PHOTO COURTESY OF CALIFORNIA HIGH SPEED RAIL AUTHORITY

The future is on track

Voters narrowly approve high-speed rail bond measure after a perilous run-up to the election

By Steven T. Jones
> steve@sfbg.com

On the day after the election, retired judge Quentin Kopp was finally able to exhale and enjoy his martini, even though there's still much work to be done in the coming years creating a high-speed rail system for California.

"I feel relaxed for the first time since June," Kopp, the proud father of high-speed rail in the state, told the *Guardian* at the Thirsty Bear brewpub in San Francisco shortly after arriving to an enthusiastic ovation from the large crowd of project engineers and contractors who had gathered to celebrate on the night after the election.

Proposition 1A — the $10 billion bond measure that finally launches high-speed rail in California, the most expensive and ambitious public works project in state history — got the nod from about 5.4 million voters, or a too-close-for-comfort 52.3 percent of the total. Combined with federal, state, local, and private funding, the measure will finance the San Francisco-to-Anaheim segment of a system that is eventually planned to stretch from Sacramento to San Diego.

The previous few months had been an emotional roller coaster for Kopp and other high-speed rail supporters. "It was like *The Perils of Pauline*," said Kopp, who sponsored the project as a state legislator representing San Francisco in the mid-90s and now chairs the California High-Speed Rail Authority, the agency charged with building the project.

Last year, Kopp had to overcome the resistance from Gov. Arnold Schwarzenegger, who sought to delay the bond measure for a third straight year (see "The silver bullet train," 4/17/07). This year, Kopp had to fight through many setbacks, starting with Schwarzenegger-allied CHSRA board member David Crane's insistence on the creation of a detailed business plan before the project could go before voters.

To incorporate that plan into the bond measure required new legislation, Assembly Bill 3034, which replaced the former Prop. 1 with the new Prop. 1A and included new fiscal standards. Meanwhile, the CHSRA in July voted to choose Pacheco Pass over Altamont Pass as the preferred Bay Area alignment, triggering controversy and a lawsuit (see "High-speed rail on track," 7/16/08).

Although high-speed rail still appeared to enjoy strong support in the California Legislature, AB 3034 was stalled by partisan bickering and appeared doomed to miss a key legislative deadline. Kopp and supportive legislators, mostly notably Assembly member Fiona Ma, managed to get the legislation through, only to again be stymied when Schwarzenegger announced he would sign no legislation until a budget was approved.

Kopp persuaded the governor to make an exception for AB 3034 and things started to look good, with the measure ready for voters and polling data showing a healthy margin of support. "Then the financial markets collapsed and we lost 10 points," Kopp recalled. That apparent voter anxiety over big-ticket expenditures was compounded by campaign fundraising drying up and newspapers in regions outside the initial project area urging readers to vote against the measure.

"From there, it was tight all the way," said Kopp, noting that by election night, "I didn't think it would pass."

But on the positive side, the campaign against the measure was weak, particularly after the Howard Jarvis Taxpayers Association blew its wad in June on an ill-fated ballot measure which attacked eminent domain laws and rent control. The closeness of the poll numbers caused the thousands of contract employees who will work on the high-speed rail project to take active roles campaigning for Prop. 1A.

Peter Gertler, national transit director for HNTB Corp., the engineering firm working on the peninsula section of the project, helped organize his colleagues to hit the streets and phones. "We were very nervous. I didn't go to bed until 4 a.m.," he told the *Guardian*. After doing street-level campaigning, Gertler said he learned, "Overwhelmingly, everyone thinks this is a good idea."

Gertler said voters in California approved almost all the public transit measures on the ballot, signaling a new recognition of its importance: "Something fundamentally has changed."

He said the combination of high land values and the narrow corridor on the peninsula will present challenges in getting the section up and running — challenges that abound through the project area — but they're confident in the project's ultimate success.

"There are always going to be problems. This is the largest project in the history of the state," Kopp said. "The hard work is just beginning. But this was a foundational step."

The bond sales will likely be delayed by the current turmoil in the financial markets, but Kopp expects to get $50 million in the next state budget to complete the engineering work on the project. Construction could begin as soon as late 2010 and be completed in 2018, with some segments ready even earlier. The segment between San Francisco and San Jose could be operational by 2015, allowing trains to travel at speeds of up to 150 mph and complete the trip in just 30 minutes.

"It'll come in pieces, but at some point it'll really come together," said Brent Ogden, vice president of AECOM Transportation, one of the project's contractors, who is working on the regional rail connection over Altamont Pass. While not part of the main project, for which Prop. 1A set aside $9 billion, the Altamont connection is eligible for part of the $1 billion in the measure earmarked for regional connections.

"The first job for the Altamont is figuring out what it's going to be," Ogden said, adding that it could upgrade existing Altamont Commuter Express Rail lines and come on line even before the larger project.

Even if California and the rest of the country are in for a prolonged economic recession or even a depression, Kopp said the project would still likely move forward, noting that all the great public works projects — from the Golden Gate Bridge to the Hoover Dam — were built during the Great Depression and helped to revive the economy by creating jobs and stimulating economic activity.

"We need projects," Kopp said. "We need to rebuild and expand the infrastructure of America." SFBG

HIGH-SPEED RAIL FACTS AND FIGURES

- About 230 trains per week will travel between Transbay Terminal in San Francisco (where there will be about 9 million annual boardings) and Los Angeles' Union Station (about 10.8 million boardings). Trains will reach 220 mph and the trip will take two hours and 38 minutes.
- Fares will be about half that of air travel and generate about $2.4 billion in revenue to cover $1.3 billion in costs by 2030, thus generating about $1.1 billion in annual profits for the state once the project is paid for.
- The project will generate about 160,000 construction jobs and is projected to create 450,000 permanent jobs by 2035, including those indirectly created by the project.
- Even if there are unforeseen problems obtaining the full $33 billion in funding for the project, Prop. 1A could be a major boon for the Bay Area, funding improvements in Caltrain's peninsula corridor and possibly a new rail line over the Altamont Pass.
- "The high-speed train system will reduce California's dependence on fossil fuels and foreign oil — a reduction of 12 billion pounds of CO2 and 12.7 million barrels of oil per year by 2030."
- "High-speed trains will alleviate the need to build — at a cost of nearly $100 billion — about 3,000 miles of new freeway plus five airport runways and 90 departure gates over the next two decades."

SOURCE: CALIFORNIA HIGH-SPEED TRAIN BUSINESS PLAN

Money is power

By Amanda Witherell
› amanda@sfbg.com

GREEN CITY While the latest public power proposal was soundly defeated at the polls, the apparent failure of a pair of electricity generation initiatives backed by Mayor Gavin Newsom and Pacific Gas & Electric Co. is fueling an existing plan to create more city-owned energy projects.

Proposition H, which would have moved the city toward 100 percent renewable energy by 2040 and allowed public power to help meet that goal, lost Nov. 4 by more than 20 percentage points. PG&E spent a record-breaking $10.3 million against the measure, or more than $53 per vote as of the Nov. 10 tally.

For that kind of money, said campaign finance expert Bob Stern of the Center for Government Studies, "they could have taken every voter out and bought them an expensive meal." But, he said, that's a pittance for a company like PG&E. "They knew spending $10 million was going to save them a bunch of money."

Two days after the election, PG&E announced a 9 percent increase in year-to-date profits over last year, boosted partly by a 6 percent rate increase PG&E implemented Oct. 1, which it argued was needed to cover the increased cost of natural gas.

Prop. H would have moved San Francisco away from volatile fossil fuel prices, although the city is still hoping to procure 51 percent of its energy needs from renewables by 2017 through the community choice aggregation (CCA) program.

Meanwhile a plan to retrofit the Mirant Potrero Power Plant is looking shakier since Nov. 4, when the Board of Supervisors tabled legislation that would have authorized the Mayor's Office and San Francisco Public Utilities Commission to negotiate the deal.

Prior Land Use and Economic Development committee hearings showed that retrofitting the plant to run on natural gas instead of diesel may not be as technologically or economically feasible as suggested in a report commissioned by Mirant (see "Power possibilities," Nov. 5).

But a recent report on CCA outlines ways the city may be able to procure the baseload energy demand required by the California Independent System Operator (Cal-ISO) without retrofitting Mirant or building new peak-demand fossil fuel plants (known as "peakers"), as city officials originally proposed.

The report by Local Power, the lead CCA consultant hired by the city, suggests that the SFPUC's current plan to upgrade natural gas steam boilers in large downtown buildings can be modified to capture waste heat and turn it into energy, a process known as cogeneration.

The city Department of the Environment has already identified 106 MW of potential energy — about the same amount Cal-ISO is requiring the city to have on hand for energy reliability. Although this isn't renewable energy because it's capturing wasted gas heat, "it's really clean, good quality brown power," said Paul Fenn of Local Power, noting that it makes use of something that is currently being wasted.

Local Power's draft report, which lays the groundwork for what the city needs to do before 2010 to make CCA work, also disputes the conclusions of a tidal power feasibility study conducted for the SFPUC. In July, URS Corp. reported that tidal power in the Golden Gate would cost between 80 cents and $1.40 per kW-hour and only generate a little over 1 MW of power. "We do not consider a tidal power project located in the vicinity of the Golden Gate to be commercially feasible at this time," the report states.

Local Power contends that URS undervalued the potential energy by using computer modeling rather than actual tidal data and overlooked the strongest area for building an underwater turbine. It also failed to account for public financing at a lower interest rate, which would make city-owned tidal power much cheaper.

"We are confident you can get 10 MW," Fenn said. "The whole thing was modeled on PG&E ownership."

Local Power recommended the city get actual tidal data from the best spot and run the numbers again. "The ocean is the ultimate energy resource for San Francisco," said Fenn, who compared the challenge of constructing this kind of infrastructure to the Hoover Dam.

Newsom, who opposed Prop. H but still claims to support CCA, remains committed to tidal power. "Mayor Newsom supports advancing a tidal project at the mouth of the bay," his spokesperson, Joe Arellano, wrote in an e-mail.

The rollout of CCA is expected in 2010, when the city issues a request for proposals from companies interested in building or supplying energy. Several companies have already responded to a request for information. CCA is slated to include a 150 MW wind farm, 31 MW of solar, 103 MW of local distributed generation, and 107 MW of efficiency technologies. Funding would come from $1.2 billion in renewable energy bonds that have already been approved.

Local Power's report includes concrete actions the city can take, including a plan to finally make Hetch Hetchy power available to citizens, a recommendation that the wind farm be built in the Delta for easy access to the Transbay Cable — a new 400 MW, 59-mile transmission line between Pittsburg and San Francisco that's scheduled to be completed in 2010 — and urging the city to petition the California Public Utilities Commission (CPUC) for so-called public good charges collected from ratepayers that currently go to PG&E's energy efficiency programs.

"We're trying to put ideas on the table for the RFPs," said Fenn, who stressed that the city should make it as easy as possible for CCA to get underway, a goal that will require a lot more cooperation between departments. For example, the report outlines several hindrances to getting renewable energy up and running, from permit hassles to delayed interconnections to PG&E's grid.

"Where we see problems in the city for permitting and zoning, we can seek to change them now," Fenn said.

That chance may come soon. The Land Use and Economic Development Committee is hearing legislation Nov. 12 to require conditional use permitting for all power plants greater than 10 MW. Though the legislation originally targeted the Mirant plant, the Planning Department, in its review of the draft legislation, suggested that all power plants be subject to the additional review. Sup. Aaron Peskin, who sponsored the legislation with Sup. Sophie Maxwell, suggested the change wasn't appropriate. "It just means more public process."

But, Fenn said, "To set standards based on pre-CCA era is at this point confusing. Like [Sup.] Ross [Mirkarimi] said, the CCA program should be the unifying principle of energy policy in San Francisco. Integrating all the pieces is indeed the entire secret of making all the parts perform better so that we can achieve the required meet-or-beat-PG&E-rates outcome."

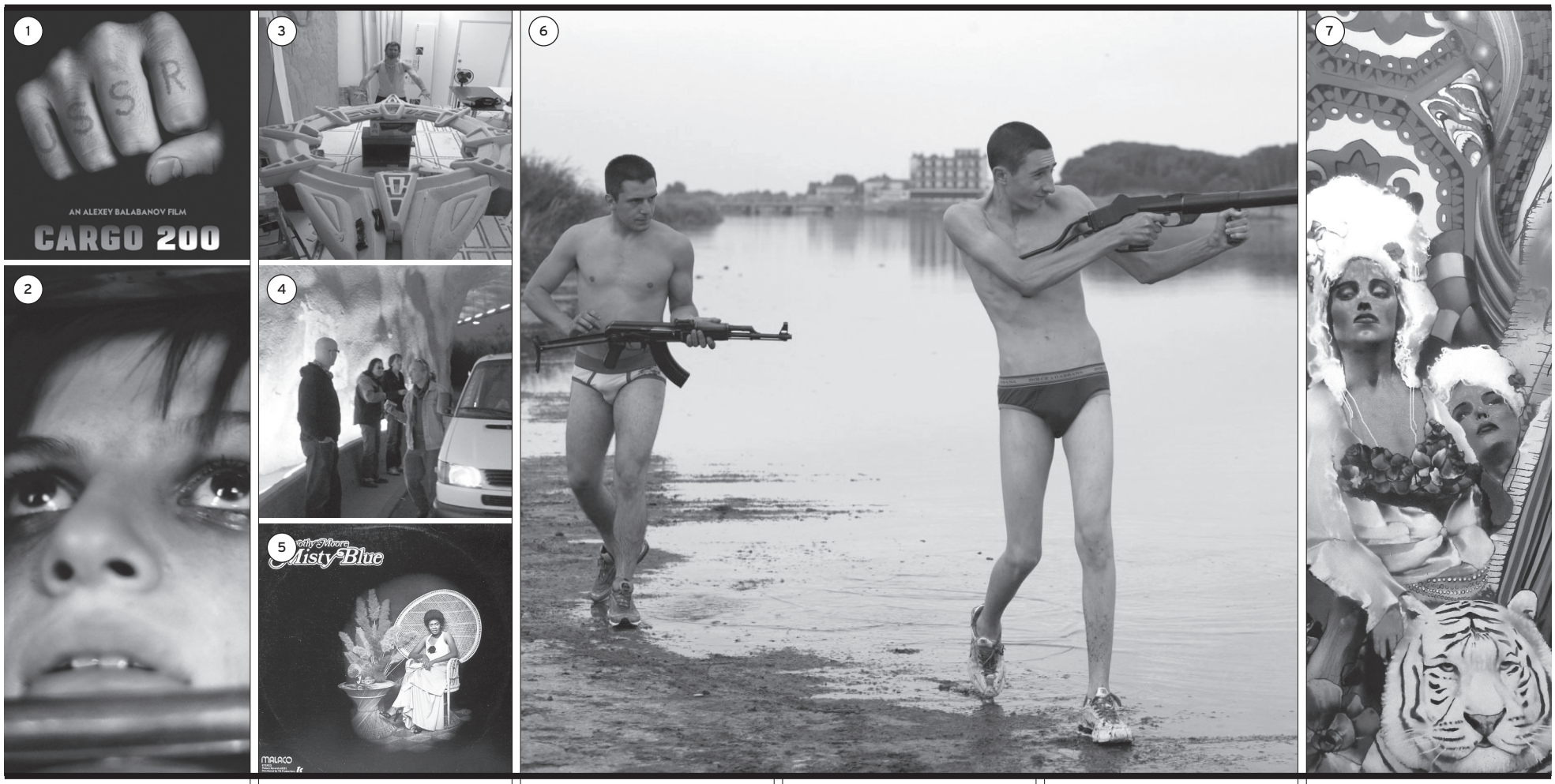
Mirkarimi told us the program could obviate retrofitting Mirant or pursuing the peakers. "CCA still has not been taken seriously enough by the SFPUC or the Newsom administration." SFBG





GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**



NOV. 12-18, 2008

STRANGE CARGO

By Johnny Ray Huston
> johnny@sfbg.com

The fact that Alexei Balabanov's *Cargo 200* has inspired some comparisons to Pier Paolo Pasolini's *Salo* (1975) suggests it isn't a witty farce or lite romp at the theater. The fact that Yerba Buena Center for the Arts film programmer Joel Shepard is responsible for the film's US premiere backs up this suspicion. A few years ago, Ilya Khrjanovsky's *4* proved that Russian cinema is as wild as it wants to be. The numeric title of Balabanov's movie is derived from code for Russian soldiers' corpses transferred home from war zones in Afghanistan. Billed as a black comedy, it's bound to be brutal.

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VISUAL ART/CLUB

"Stargate"
If you're as supergay as me, you associate the word *stargate* with the unfortunate 1994 sci-fi flick that turned fabulous Oscar-nominated transgenderist Jaye Davidson of *The Crying Game* (1992) into a rabid extraplanetary fashion disaster from the Tinfoil Stretchpants nebula. Wipe away such mental blotches and behold out-there artist Xavi's very own "Stargate": an immersive club environment that involves "glowing alien space wheels made from old car hubcaps outfitted with LED lighting and motors to gently rotate amidst an interlocking techno tree branch system of heavily sculpted pipes." Through the wormhole? You betcha. The opening party should be stellar, with appropriately cosmic electronic sets by DJs An-Ten-Nae, Sleepyhead, David Starfire, and other great space coasters. **(Marke B.)**

10 p.m., $5
Temple
540 Howard, SF
(415) 978-9953
www.templesf.com

THURSDAY
NOV. 13

EVENT

Chip Kidd and *Bat-Manga! The Secret History of Batman in Japan*
Batman lovers of all persuasions have plenty of reasons to go batshit over Chip Kidd's *Bat-Manga: The Secret History of Batman in Japan* (Pantheon, 384 pages, $60). A fat slab of Bruce Wayne and Boy Wonder memorabilia, the book rescues Jiro Kuwata's manga take on the series, commissioned during the height of '60s TV batmania. In Kuwata's handsome stories, Batman and Robin face atomic-age forces of nature. (They find time to sunbathe, too.) It's been a great year for the Batman mythos, though not for one of the actors who reinvigorated it. This lavish project by Kidd — who at times seems to have designed half of the book jackets in bookstores — is nothing if not well timed. He'll read from it and sign copies of it tonight. **(Huston)**

6 p.m., free
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.111minnagallery.com

MUSIC

The Knux
In the late 1990s, Cash Money and No Limit bling-blinged and hoody hoo'ed New Orleans to the top of the hip-hop heap. But the scene got stale in a hurry and, save Lil Wayne, the Crescent City has been outdone by the energy of Atlanta, bravado of Florida, and sucrose sweetness of the Houston sound. Enter the Knux. Though more De La Soul than Hot Boyz, the brothers Lindsey — Rah Almillio and Krispy Kream — exude the swagger that made the country fall in love with the NOLA sound a decade ago. Musically, they stir up metal riffs, Huey Lewis synths, and Fat Boys-style boom bap into a tasty genre-blending gumbo. They also crank the wordplay up to 11, telling stories that would make Andre 3000 and Big Boi proud. *Rolling Stone* called *Remind Me In 3 Days* (Interscope) the best hip-hop debut of the year, but don't believe them. See for yourself, as the fellas bring two turntables and a full band to an opening slot on a bill that includes legends and Illville upstarts. **(Daniel N. Alvarez)**

With Q-Tip, the Cool Kids, Pacific Division, DJ Big Von
9 p.m., $30
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

FILM

San Francisco International Animation Festival
Humans: so great on paper, so boring onscreen. Really. I'll take the animated wonders of *Persepolis* and *Wall-E* over the latest homo sapien-driven Hollywood pabulum. Most of it is CGI anyway. The third SF International Animation Festival is beaming in to combat those *Changeling* blues, with everything from delightfully low-tech cut-out astonishments to the complex fruits of the latest unpronounceable software. Ari Folman's Israeli war and remembrance tour de force *Waltz with Bashir* and Nina Paley's festival opener *Sita Sings the Blues* — a Bollywood-meets-Betty-Boop retelling of the ancient Indian Ramayana saga utilizing the 1920s songs of the great Annette Hanshaw — are the centerpieces. But there's also a program of the latest animated music videos, some intriguing shorts showcases, and a documentary about semi-Bay Area stop-motion whizzes Encyclopedia Pictura to zap your peepers. **(Marke B.)**

7 and 9:15 p.m. (continues through Sun/16), $11–$20
Landmark Embarcadero Center Cinemas
One Embacadero Center, promenade level, SF
(925) 866-9559
www.sffs.org

FRIDAY
NOV. 14

MUSIC

"Night Kitchen"
Matt Shadetek is perhaps less well-known than Dutty Artz label co-owner Jace Clayton, alias DJ/rupture, whose recent, superb *Uproot* (The Agriculture) is attracting critical love. Shadetek's own productions sit somewhere between the future-


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bass dancehall of Ghislain Poirier and his lazer kin, the heavy dread of dubstep, and a more studied cut-up aesthetic. Check out the way the low-end plate tectonics of his production work on 77klash's "Mad Again" keeps things historically informed without being procedural. (Peep the video to see Johnny Osborne contribute his classic "whoa-ohs" and watch dancers take freaking to new heights.) In other words, homeboy brings fire while thinking hard about the semantics of bass, space, and rhythm. He'll heat up Night Kitchen, along with Epcot and Salva, and Staypuft vs. Subtek. **(Brandon Bussolini)**

10 p.m., $5–$10 ($5 before 11 p.m.)
Li Po Lounge
916 Grant, SF
(415) 982-0272
www.nastysonix.com

VISUAL ART

Chor Boogie: "Romanticism"
Imagine you're a marketing drone asked to rebrand a line of corn chips for a younger demographic. What do you do? Easy. Just draw some sunglasses on the brand mascot, give the bastard a skateboard, and change the logo to look like graffiti. That's how you sell shit to kids. And that's why graffiti artists are screwed: their passion has become an advertising tool. But a few graff dudes have managed to avoid this trap by re-hijacking the medium and crossing over into fine art territory. With his innovative techniques and spiritual color philosophies, Chor Boogie is the king of this movement. His latest exhibit, "Romanticism," is a collection of spray-paintings inspired by 19th century "erotic Orientalism." Opening night festivities include a live installation, music by DJ Samala, and performance art by SF's favorite Tantric yogini, Bast. **(Justin Juul)**

8 p.m.–midnight (show continues through January 2009); free
Project One Gallery and Lounge
251 Rhode Island, SF
(415) 465-2129
www.projectonesf.com

MUSIC

Two Foot Yard and Magik*Magik Orchestra
Wouldn't it be amazing if every band had the experimental ambition of Two Foot Yard? Violinist Carla Kihlstedt and company play around with post-rock riffs, Eastern European folk sounds, flamenco flourishes, and jazz harmony, and do so with a virtuous ease that puts the average improvisational noodler to shame. Tonight the trio takes its imagination a step further, collaborating with local classical eccentrics Magik*Magik Orchestra on a bunch of originals as well as short works by Ives, Stravinsky, and Feldman. This is the only chance you'll get to see this powerful combination perform live. **(Eliana Fiore)**

7:30 p.m., $20
Swedish American Hall
2170 Market, SF
(415) 861-5016
www.2footyard.com
www.magikmagik.com

MUSIC

The Legendary Pink Dots
It would be misleading to claim that this 28-year-old band takes krautrock as its starting point. On the other hand, there's no other musical precedent for the breadth of their career. The Legendary Pink Dots began in England and now reside in Amsterdam. Like other bands of the postindustrial diaspora that are tracked by brainwashed.com or chronicled in David Keenan's *England's Hidden Reverse* (S.A.F. Publishing, 320 pages, $30), they oscillate between cabaret chiaroscuro, Dada antics, esotericism, and secretly accomplished songcraft with a speed that rivals Faust's 1973 *Faust Tapes* (Virgin). Now that Matmos is flying its art-damaged freak flag over the Bodymore's turbid waters, these two evenings with the Pink Dots should feel like a welcome return to the weird. **(Bussolini)**

8 p.m. (also 8 p.m. Sat/15), $17–$20
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

SATURDAY
NOV. 15

MUSIC

Dorothy Moore
Look at me, I'm as helpless as a kitten up a tree whenever a song gets misty. I'm not sure who does my favorite version of "Misty": Johnny Mathis' signature interpretation has its floating, feather-soft charms, but the late, great, ill-fated Donny Hathaway adds some haunting undercurrents. Yet I'm not even certain that "Misty" is the best song with the word "misty" in its title. The reason? In 1976 Dorothy Moore sang the hell out of a tune called "Misty Blue." Contemporary singers such as Monica and Mary J. Blige have paid homage to Moore by updating the song, but her version still reigns supreme. In fact, just the mention of Moore's name turns a flicker of memory into a flame, making me want to hear her bluesy voice now. **(Huston)**

8 and 10 p.m. (also 8 and 10 p.m. Fri/14), $30
Biscuits and Blues
401 Mason, SF
(415) 292-2583
www.biscuitsandblues.com

CONTINUES ON PAGE 20 ››

Forget the picture. Turn up the volume!

1) poster for *Cargo 200*; 2) still from *Cargo 200* (see "Strange Cargo"); 3) photo of "Stargate Portal" construction (see Wed/12); 4) the Legendary Pink Dots (see Fri/14); 5) cover of Dorothy Moore's 1976 Malaco album *Misty Blue* (see Sat/15); 6) still from Matteo Garrone's *Gomorrah* (see Sun/16); 7) romantic graffiti art by Chor Boogie (see Fri/14); 8) the Knux (see Thurs/13); 9) Carla Kihlstedt and Two Foot Yard (see Fri/14); 10) image from Chip Kidd's *Bat-Manga!* (see Thurs/13); 11) Jerry Only of the Misfits (see Mon/17); 12) still from *Waltz with Bashir* at SF International Animation Festival (see Thurs/13); 13) Pylon (see Tues/18)
KNUX PHOTO BY ANGELA BOATWRIGHT; CARLA KIHLSTEDT AND TWO FOOT YARD PHOTO BY SAM PARTON; JERRY ONLY PHOTO BY ADRIANO AGULLO; PYLON PHOTO BY ABSINTHE BRIDE

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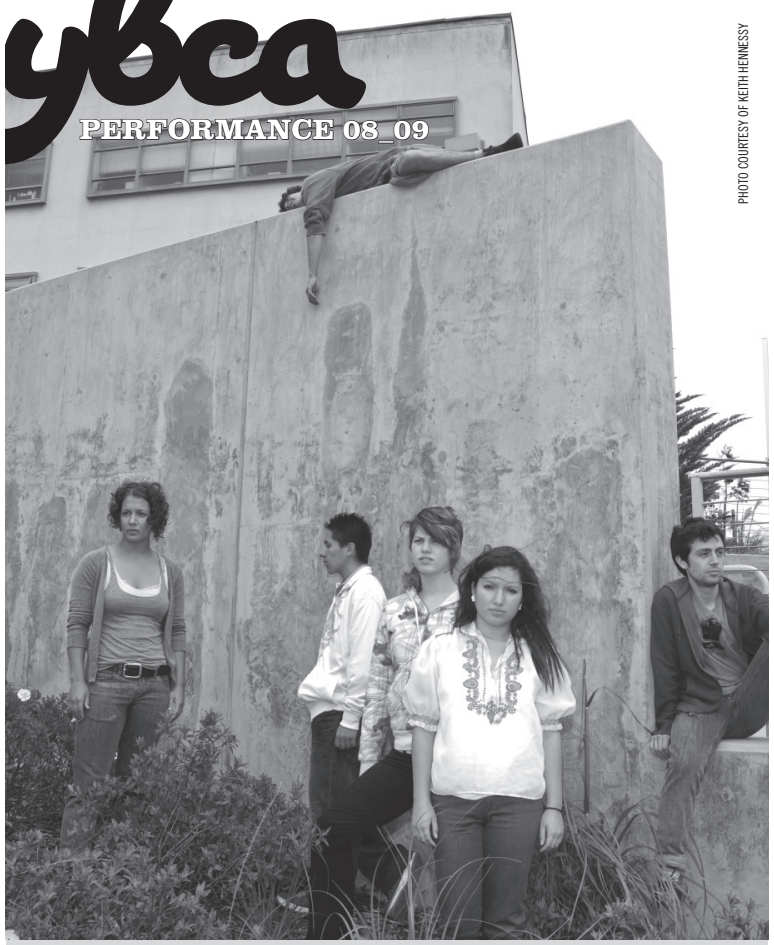


PHOTO COURTESY OF KEITH HENNESSY

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Thu, Nov 13–Sat, Nov 15, 8 pm // Forum
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PHOTO COURTESY OF INTERCINEMA

FILM/VIDEO
CARGO 200 by Alexei Balabanov
Thu, Nov 13–Sat, Nov 15, 7:30pm; Sun, Nov 16, 2 pm
As the Soviet era grinds to an end, the daughter of a Communist Party secretary disappears. The investigation into her disappearance reveals how a corrupt political system can lead to a corrupt citizenry, and how a nightmare of bureaucratic hell can poison even the innocent. Part crime story, part horror film and all political allegory, this shocking new film is an extreme work and a harsh indictment of the rulers of the former Soviet Union.
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Grime meets glitch at Night Kitchen, where Epcot performs (see Fri/14).
PHOTO BY JOVANNA WILLIAMS



PICKS CONT››

SUNDAY
NOV. 16

FILM

New Italian Cinema
I ain't got nothin' but love, babe, eight days a week. If you intuitively insert "Italy" for "babe," then you're the perfect candidate to check out the eight-day spectacular that is New Italian Cinema. If you're on the other side of the fence, wondering what happened to Italian films post-Fellini and Antonioni, or, even deeper in the dust, thinking Italy's great achievement is the Pantheon, then you'd best educate yourself with some modern-day movies. This year's selection includes everything from a historical drama about Napoleon's life on the Isle of Elba (*Napoleon and Me*) to sweeter subjects (*Lessons in Chocolate*). The closing night screening presents Matteo Garrone's Cannes Grand Prix winner *Gomorrah*, a many-tiered look at the Naples mafia that starts with a shoot-'em-up in a tanning salon and proceeds to get even more gaudy and brutal. **(Michelle Broder Van Dyke)**

Nov. 16–23, $10–$12.50
Landmark Embarcadero Center Cinemas, One Embarcadero Center, promenade level, SF
(925) 866-9559
www.sffs.org

MONDAY
NOV. 17

MUSIC

The Misfits
Obsessed horror movie fans turned psychotic punk rockers the Misfits started their fiendish musical experiment back in 1977. Three decades later, they've attained the same cult status as many of the B movies that influenced them in the first place. Founding member and bassist Jerry Only has resurrected the band with former Black Flag members Dez Cadena on guitar and Robo (who was a member of the Misfits back in the early '80s and played on *Earth A.D.* [Plan 9, 1983]) on drums. You could say that he's given the Misfits new life, just as Dr. Victor Frankenstein once did for his creation on one dark and stormy night. **(Sean McCourt)**

With Lonely Kings and Tall Black Girls
9 p.m., $20
Slim's
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(415) 255-0333
www.slims-sf.com

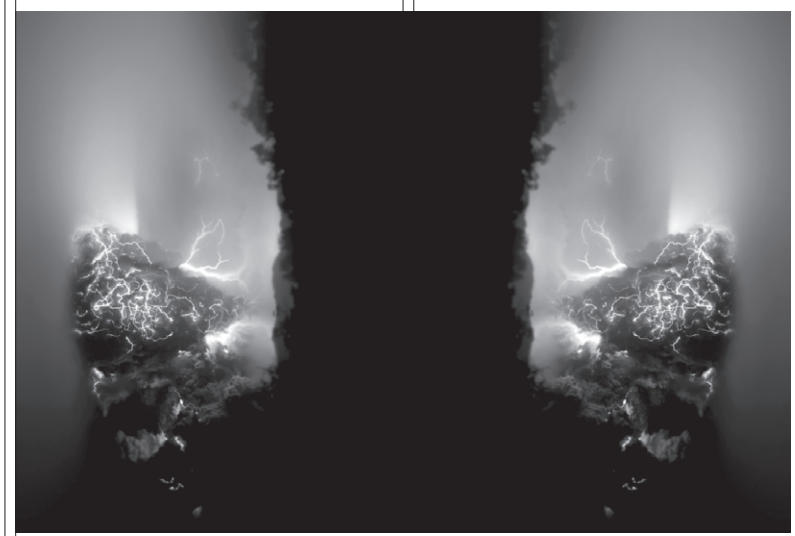
TUESDAY
NOV. 18

MUSIC

Pylon
Forget the picture. Turn up the volume! Pylon is here. Many years back, when I first heard the post-punk Athens, Ga., foursome, their sound didn't match my fantasy of a fusion between R.E.M.'s jangle and the femme power of the B-52s. But I can hear clearly now, thanks to last year's *Gyrate +* (DFA), a rare reissue that sharpens the sound of original recordings without sucking the life out of them. Tracks like "Volume" connect like a punch in the face from the love of your life, while "Feast on My Heart" feasts on your heart. I remember a time when Michael Stipe made some cassettes for Corin Tucker. I bet Pylon was on them. **(Huston)**

8 p.m. (doors 7:30 p.m.), $15
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST Chris Fitzpatrick
TITLE *Requiem Lost Holocene Hibernation*
STORY "This digital photo is part of a new show I've curated that features local and international artists: Anonymous Orphan, Francesca Bennett and Nicolas Matranga, James Bradley, Aleksandra Domanovic, Gerald Edwards III, Jon Frechette, Michelle Y. Hyun, Uri Korn, Bessie Kunath, Raimundas Malaõauskas, Daniel Oates-Kuhn, Israel Posinov/Geoffrey Post/Post Brothers, Ray Potes, Rick Predovic, Sally Szwed, Brad Troemel, and Xiaoyu Weng."
BIO Chris Fitzpatrick was born in New York in 1978. He curates exhibitions and events, collaborates with other artists, writes texts, and has performed internationally. Fitzpatrick co-produced, with Thomas Dimuzio, Poptastic's debut album, *The Teen-Pop-Noise Virus* (Seeland). He is particularly fond of the pixilated lobster at 960 Grant, SF.
SHOW "As Above So Below," Fri/14 through Dec. 12 (reception Fri/14, 6–9 p.m.). Mon.–Sat., 10 a.m.–8 p.m. Photo Epicenter, 26 Lilac, SF. (415) 550-0701, www.photoepicenter.com
WEB www.chrisfitzpatrick.net

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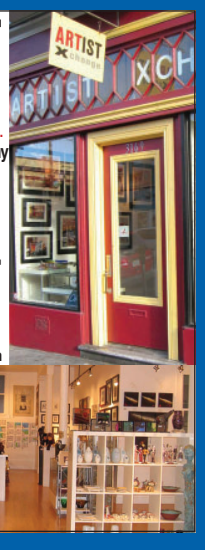
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drawing by Ursula Xanthe Young

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Cutie, dude-y, foodie: I'm keeping my eyes peeled for Rachel Zoe, left; *The Pick-Up Artist*'s Mystery, center in center image; and *Top Chef*'s Richard, right.

RACHEL ZOE PHOTO BY KURT ISWARIENKO; *TOP CHEF* PHOTO BY MICHAEL LAVINE

I die

Hate to love — and love to hate — these reality TV stars

By Kimberly Chun
› kimberly@sfbg.com

TV EYED Can't live with 'em, can't turn on the glass teat without spying a rerun. Still, the wasteland boasts a few reality TV characters worth studying.

THUS SPAKE ZOE-THUSTRA
Kill me now, club me with a Balenciaga handbag, drive a stake through my heart, and kick me into a coffin in a fabulous Ossie Clark caftan and a Biba head-wrap. Yes, you are driven *bananas* by the stylist-to-the-starz Rachel Zoe's cute-speak, which rivals TV's other Rach, namely Rachael Ray. But you found yourself surrendering to the too-easily-ridiculed, unrepentantly shopaholic Zoe-ster, who mostly resembles a heavily lashed, butterscotch Pekinese in vintage. The killer combo of her tearful, puffy, well-vaselined makeup-time confessionals to her adorable Prince-ling of a hairdresser and makeup artist Joey and her not-so-latent mothering of her feuding, odd-couple assistants (self-described "psycho bitch" Taylor and not-quite-perfect prepster Brad) made me want peer all the harder behind those bug-eyed sunglasses and those fluffed-up efforts at boring ole branding. Too bad the brief, campily cartoonish docu-reality series *Rachel Zoe Project* has been shut down — with Bravo yet to announce its renewal or demise. I know, "I die."

MYSTERY MEET
Credit goes to the *Guardian's* Johnny Ray Huston for wingmanning me toward VH-1's *The Pick-Up Artist 2* and host Mystery, whose howlingly lame pimp-styley fake-fur hats and man-bejeweled talons make him the cheesiest burger yet to be tossed on the Barbie. And Barbies are the bait for the geeks, freaks, never-kissed, and outright virgins salivating gratefully for any insight into Mystery's hottie-pulling technique. Are Mystery's secrets simply common sense strategies on how to charm, bedazzle, and influence others that at one time dads or mentors might have showed these social misfits? I have a hard time believing a Criss Angel-like corn-meister like Mystery is the new Casanova. In the meantime I'm enjoying all the dated '90s-rocker ensembles and guyliner abuse that happens along the way.

BEST SERVED QUIRKY
The fifth season of *Top Chef* — this time set in the Big brunoise-able Apple — fires up tonight, Nov. 12, and I already have at least two toques to watch: Richard, the cuddly bear from San Diego on Team Rainbow, the show's petite LGBT contingent. He slices through his thumb during the first challenge, yet keeps on paring, and calls Tom Colicchio a "cutie," which will doubtless win the hearts of everyone crushed out on our angry Mr. Clean. And there's Carla, the cafe-colored caterer with the soignée yet goofy demeanor and physique of a Saturday morning kids' show giraffe. She issued my fave quip so far: "I want to be *led* to do this dish, basically, by my spirit guide." Yep, a Euro invasion amps up the competition — and challenges the language juggling abilities and skill sets of the American chefs. I sense the contest coming down between the hard-bitten — and bald — purveyors of seemingly effortless sophistication and the work-horses who knuckled down to scrape their way out of dishwashing. But it's the quirkies that bring much-needed seasoning to the newly sped-up series, already on pace with the city that never sleeps. SFBG

THE MIX

(1) Drunken national anthem sing-along on election night, 19th Street at Valencia
(2) Protesting our No on Prop. 8 asses off
(3) Merce Cunningham's mind-blowing *Split Sides*, Zellerbach Hall
(4) Coliseum covering Danzig's "Am I Demon," Slim's
(5) The Dutchess and the Duke opening for the King Khan and BBQ Show, Great American Music Hall

music

I don't want to speak for Kims everywhere, but I suspect Kim Deal, center, of the Breeders agrees that we're ready for a new name — like, oh, Barack — to take the reins of this country. We're ready to make sacrifices — a notion that Danielson, left in early healer mode, would doubtless understand. We'll take a poll of Bishop Allen, top right, and Mistah FAB, bottom right, and get right back to ya! | KIM DEAL PHOTO BY CHRIS GLASS; BISHOP ALLEN PHOTO BY AUBREY EDWARDS









TRYING DANIELSON

"I feel like the leader of the band, but that's taken 12 years to acknowledge out of false humility," confesses Daniel Smith, mastermind of that fluid project dubbed Danielson. "But in terms of song and the music and where it's coming from, I've always emphatically said it comes from somewhere else." It's easy to believe that the spirit provides, listening to Danielson's wonderful new two-CD retrospective of rarities, remixed tunes, and live material: *Trying Hartz* (Secretly Canadian). Years before Polyphonic Spree fused gospel-y indie rock with performance art, Smith was finding true, genuinely genius inspiration among his "Famile" and in his Rutgers University vis-art studies. These days, the new father is "just trying to enjoy the process even if there are difficulties. I feel like you can't separate the struggle with the making. Inspiration, the creative process, the questions, marching up the hill, sweating, and putting things on your credit card — it all relates."

With Cryptacize and Bart Davenport. Fri/14, 10 p.m., $10–$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

Real Deal

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER Been down so long that the initial whooping, joy-drenched Obama-phoria of Nov. 4 felt — at least before learning of Proposition 8's passing — like that moment during the flannel-flying whirl of the early '90s, when the world finally seemed like Kim's playground. When everywhere I looked, ultra-cool Kims like Kim Deal, Kim Gordon, and Kim Thayil seemed to signal the primacy of the K Word. Kim was the kid with perpetual Christmas morning going on. The universe seemed to smile down on us as we made art and did what we pleased, as if to say, "Whatever, dude, I mean, Kim. It's your day."



But what did we *do* with our Kimdate apart from starting clothing lines, burning out like a black hole sun, and simply keeping on? The moment passed, though it was still thrilling to finally talk to one of those crucial Ks — namely Deal, on the occasion of her surprisingly revitalized, multi-hued new Breeders album, *Mountain Battles* (4AD) and her forthcoming two-fer at Slim's — and to dig her breed of Midwestern rock 'n' roll realness. I mean, would anyone concerned with conjuring cool or projecting power really say she was bummed out and rocking the chub duds when asked about her typical day?

"I think I'm actually a little depressed," said the sometime Pixies bassist in deliberate, Kim-to-Kim tones from Dayton, Ohio. "I've been sleeping in really late and I don't know why. I gained weight — maybe because I quit smoking a year ago. I've gained weight, and you know, I feel fat. So that's an odd feeling for me. I'm not very confident, and I feel kinda stupid, so I dress really bad and I just wear sweats. You know, when you're looking good and feel good, you have a spring in your step, and then when you're heavy for some reason, you're just like, 'Ah, lemme just get these sweats on and do what I have to do today.'"

Chin up, Kim — at least you have the Steve Albini-recorded *Mountain Battles* with insinuating, melancholy songs like the doo-wop-inflected "We're Going to Rise" and the dreamily minimalist "Night of Joy." "Can't stop the wave of sorrow," Deal coos in the latter alongside Deal's twin sister Kelley, Jose Medeles, and Mando Lopez. "This night of joy follows — oh, everywhere you go." That and at least Deal has vaulted past her smoker days of getting winded after running up stairs. With the help of a prescription medication that altered her brain chemistry, she managed to kick the nic fits. "I felt a bit like a sociopath taking it for three months last year," Deal said. "Now it's worn off and I'm just fat." She chuckled. "It's better than being a skinny sociopath! There's far too many of those wandering the streets right now."

But back to the average Deal day. Long after all our Kim Kristmases, Deal told me that when she isn't touring or planning, say, the Breeders-curated May 2009 All Tomorrow's Parties in England, she continues to spend her spare hours helping her father care for her mother, who has Alzheimer's: "She's doing pretty good. She knows who I am and stuff, but she can get on a loop and repeat some crazy shit! But it's like, 'OK, mom, whatever.'" So there *is* a morning after — full of earthy laughter straight from Planet Deal. **SFBG**

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KRS-ONE AND MISTAH FAB
The old school meets one of the Bay's new school. Fri/14, 9 p.m., $25. Shattuck Down Low, 2284 Shattuck, Berk. www.shattuckdownlow.com

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The Iranian fusion group parties up its *Bagh e Vahsh e Jahani* (Global Zoo). Fri/14, 8:30 p.m., $35–$55. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

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MCCOY TYNER TRIO
The jazz giant is joined by Ceramic Dog's Marc Ribot. Tues/18–Nov. 22, 8 and 10 p.m.; Nov. 23, 2 and 7 p.m.; $5–$35. Yoshi's, 510 Embarcadero W., Oakl. www.yoshis.com

Discos compulsivos

Excitement, exhaustion, and El Guincho's sounds of excess

By Johnny Ray Huston
> johnny@sfbg.com

I don't know about you, but I could go for a party or 200 right about now. If anyone can cram the spirit of 200 parties into one night, it's Pablo Díaz Reixa, the playfully energetic one-man force behind El Guincho. Díaz Reixa's music thrives on contradictions, and a core one is that his bedroom project isn't insular. Instead it's ready to overtake the streets with carnivalesque fervor. To paraphrase a sample that rubs up against Esquivel's zinging piano at the beginning of "Fata Morgana," all of the joy of young people in love is conveyed in the simple melodies of *Alegranza!* (Young Turks/XL).

Díaz Reixa has described *Alegranza!*'s congotronic chantoholic delirium as an update of space-age exotica — a restless journey that never stops at one spot on the globe. For some, such terms might set off cultural-exploitation alarms, particularly at a time when Anglo indie rock is rife with mannered, stiffly incorporated Afrobeat routines. But Díaz Reixa's interplay of influences has an autobiographical basis. Though he was based in the Barcelona barrio Gracia when he began recording as El Guincho, he grew up in the Canary Islands, where his grandmother, a singing teacher, schooled him in music. His reverence for her is similar to the admiration that minimal-techno trailblazer Ricardo Villalobos has for his distant Chilean relation, the folksinger Violeta Parra. Partly inspired by an old Catalonian folk song by Los Gofiones, El Guincho's party is radical rather than apolitical: before adopting the El Guincho moniker, Díaz Reixa wrote a Catalan Socialist Party anthem. *Alegranza!* takes its title from an uninhabited land mass at the northeast tip of the Canary Islands whose name also connotes *joy* in Spanish. But one could just as surely locate Díaz Reixa's sound in the air, flying like a rare bird — an eight-eyed parrot, perhaps — around the eight miles of ocean that separate the islands from Africa. As Jace Clayton points out in a recent *Fader* profile, the El Guincho persona allows its creator to tap into both the soulful and impish aspects of the term *duende*. He's the manic musical corollary of the somnambulant Spanish filmmaker Albert Serra, whose movies — such as this year's Canary Islands-set Christ tale *Birdsong* — reenvision the traditional conquistador as a (to borrow wordplay from Michael Arcega) conquistadork. He's serious enough to not take himself too seriously: an admirer of Henri Michaux's and Guillaume Apollinaire's writing, he knows that only the committed will tap into the undercurrents of frustration and morbidity within his basket of cheers.



Follow that birdsong: El Guincho flies the carnival in from his bedroom.

"Palmitos Park," the rollicking track that kicks off *Alegranza!*, was inspired by seeing a crocodile trapped in miserable conditions at a zoo. But the tension between freedom and entrapment in El Guincho's music is sublingual. Many of his songs shift from gleeful excess into exhaustion — and then miraculously back into excitement again. This dynamic seems present in Díaz Reixa's overall approach to music (in 2007, he recorded an album's or CD-R's worth of songs, titled *Folías*, during one high night) and to life (he had to cancel El Guincho's first US tour due to fatigue). It's apt that his favorite record shop is a place in Gran Canaria called Moebius, because his music is a hallucinatory Möbius strip. Mandy Parnell's Young Turks/XL remastering of the original Discoteca Océano release of *Alegranza!* effectively accentuates this quality.

Now that this country is officially an Obamanation, El Guincho is ready to lead us in rambunctious chants over melding, melting 5/4 benga rhythms. Díaz Reixa's demeanor in concert has been likened to Animal from the Muppets, but the beloved block of wood that he uses to generate organic snare sounds and electronic beats has a connection to his musical beginnings as a percussionist in a classical orchestra. El Guincho's pet sounds are as inspiredly fantasmic as 1996-era Cornelius, and a hyper answer to the Portuguese idyll of Panda Bear's *Person Pitch* (Paw Tracks, 2007). They're as creative as the Present — meaning the band of that name that just released the superb *World I See* (Loaf). They're the sound of victorious Spain today — what Rafael Nadal would listen to if he had any taste in music. (Díaz Reixa is a tennis maniac.) Díaz Reixa touts current Barcelona bands like Thelemáticos and Extraperia as often as older influences like Souley Katna because his love of music is unquestionable. It's delirious. It's higher than high. It's right on time. SFBG

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Independent
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www.theindependentsf.com

THIS IS MARNIE STERN – LONG MAY SHE SHRED



With a title as whimsical as *This Is It and I Am It and You Are It and So Is That and He Is It and She Is It and It Is It and That Is That*, it's only appropriate that Marnie Stern begins her second Kill Rock Stars album with the sounds of a simple clapping game. "I am vanishing into the trees," she chants while rapping her knuckles on a hard surface. "Defenders get onto your knees. *This Is It* is a decidedly girly affair. Its CD-booklet artwork, illustrated by Brooklyn painter Bella Foster, depicts Stern as a hiker in the mountains, surrounded by watercolor flowers and pen-line squirrels and foxes. The lyrics seem full of self-empowerment phrases such as "you rearrange your mind" ("The Package Is Wrapped") and "so I rearrange and I don't mind the change" ("Clone Cycle"). But the electric feminist explosion that is *This Is It* masks deep personal anxieties, something she describes as a "combination of zen and extreme loneliness." It's why she lyrically reaches for zen bliss. It's the musical equivalent of making lemonade from lemons.

"It was therapeutic," Stern says by phone from her New York City home. "That first song ["Prime"] is just about feeling alone, and battling that, and just trying to get as authentic as I possibly can. With 'Shea Stadium,' I had been watching some baseball movies such as *The Natural.* There's a real epic feeling to those kinds of movies, and how the team overcomes. So it's in part about that, and in part about a relationship with someone.

"It's much more difficult to try and be positive," she continues. "At least for myself, I automatically go to the negative place because it's much easier. But nothing good would come of it. As I progress, only really good things that happen when I embrace being positive."

Much of the laudatory press for *This Is It* from outlets such as Pitchforkmedia.com and *The New York Times* tends to ignore or criticize Stern's violently happy lyrics in favor of her shredding. With only her second album, she has established herself as an ace guitarist. In an age where everyone's afraid to play a monster lead solo, Stern lets it rip early and often, instead of sticking to boring rhythm guitar. On "Transformer," she taps out a volley of chords on the guitar's neck, replicating Angus Young's hook from AC/DC's "Thunderstruck." For "The Crippled Jazzer," she picks out a lightning-fast and furious line.

"A lot of times people say I'm a virtuosic player, and I'm not," Stern says. When asked if she's comfortable with mantle of indie-rock guitar hero, she exclaims, "No, of course not! No, no, and no! I'm not!" Instead, she modestly calls herself a singer-songwriter.

Stern first picked up the guitar when she was 15. "I didn't really start playing until I was 21, 22," says the 32-year-old musician. "It was really late. I didn't take lessons." For her second album, *This Is It,* Stern wrote 30 numbers before settling on 12. Her goal, she says, was to make the songs coherent, with a clearer verse-chorus structure than her earlier work. Each number is made up of several unique 15-second guitar parts: she would write those first, then write a lyric for each part. "The tendency is for it to sound fragmented, because it's just part-part-part," she says. "The joy for me in making the song is to get those parts to interlock together."

Stern self-deprecatingly refers to herself and *This Is It* as a poppy, accessible incarnation of noise bands she likes, such as Arab on Radar, Sheer Accident, the Flying Luttenbachers, and "that whole family of music. To me, my stuff is really straightforward." On one level, it's a love of classic rock that sent her from the experimental noise community into the welcoming arms of pop music critics and fans. Still, it's not her guitar playing, but her lyrics — and her conflicting emotions of karmic joy and nervy pessimism — that makes her a potential sonic revolutionary.

"Before I found music I was always pretty cynical about things," Stern says. "Then, as I found my connection with playing and writing songs, I began to feel that connectedness. It made me feel hopeful ... It was the only thing that really satisfied me." **(Mosi Reeves)**

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This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco; the Museum of Fine Arts, Houston; and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master." Tillya Tepe, Tomb II. 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. *National Museum of Afghanistan, 04.40.109.* Photo © Musée Guimet/Thierry Ollivier.

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REVIEWS & RECOMMENDS



Seal - *Soul*
Warner Brothers
Seal's greatest asset is certainly his voice (no, not Heidi, though you could make a case for that). So it makes sense that he should tackle a project like this, a tribute to soul classics, fronting a big band with horns and strings. Producer David Foster (he of "The Bodyguard" fame) sets Seal up with songs that range from Sam Cooke's "A Change is Gonna Come" to "Stand By Me" to "People Get Ready," and damn if Seal doesn't knock them out of the park. He almost sounds more like an old soul guy than Seal, but that is totally OK.

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T-Pain
THR33 RINGZ
Jive/Zomba
Nobobdy can make a T-Pain song like T-Pain, though many have tried. It's a little funny how so many people have made fun of him, cementing his renegade, fringe status, but then tried to cop his style. *THR33 RINGZ* is here to beat them all down, but with what could only be called gentleness (through the autotune). The roster of guest stars is predictably enormous, with Kanye and Lil Wayne, Rick Ross, Chris Brown, Ludacriss, Raheem Devaughn, Musiq Soulchild and on and on, but it's still T-Pain's show. He's the ringleader.



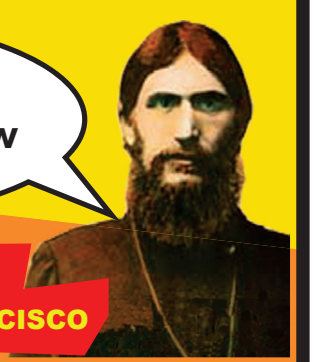
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That's a mighty powerful hip-hop supergroup you got there: Mighty Underdogs discover a new storytelling bone. | PHOTO BY MATT REAMER

Everyday people

The Bay's hip-hop supergroup, The Mighty Underdogs, generation science fiction — and full-tilt reality

By Daniel N. Alvarez
› a&eletters@sfbg.com

"Keepin' it real" narrowly edges out "real talk" and "it is what it is" for the most abhorrent platitude in hip-hop, and Bay Area supergroup, the Mighty Underdogs, refuses to be constrained by it. The outfit — which couples local lyrical legends Lateef the Truthspeaker (Latyrx) and Gift of Gab (Blackalicious) with producer extraordinaire Headnodic (Crown City Rockers) — recently released its debut on Definitive Jux: the varied, headnod-inducing *Droppin' Science Fiction*.

While most supergroups fall flat because of a lack of chemistry, the two MCs' uber-smooth, rapid-fire deliveries flow seamlessly. Their distinct styles are complemented by Headnodic's soulful, intricate beats.

I caught up with the articulate, engaging group at their unassuming rehearsal space, nestled in a sea of factories and warehouses in East Oakland. The buoyant MCs exuded pure excitement and pride as they discussed the origins of the Underdogs.

"It was instant chemistry," remarked the laid-back, personable Gab. "We had so much fun doing it. The chemistry was just great, and the songs were just comin' out dope. We just kinda got lost in it. Thus, the Mighty Underdogs were born."

Actually the group formed almost by mistake. Lateef was working on his upcoming solo album, *Crowd Rockers*, when Headnodic asked him to consider some of his beats for the project. 'Teef got more than he bargained for, and left the producer's North Oakland abode with about 10 beats that he had ideas for. He decided to call an old friend. "I just thought, 'Lemme call Gab,' because Gab and I had been talking about working on a project together," the benign, thoughtful lyricist explained. "I sent them [the tracks] over to Gab and, within a month, it was just on!"

From there the trio congregated in Nodic's studio to work on the tracks that would become their first full-length. During those sessions, they created a recording that knocks all the way through while focusing on fictional storytelling, which became Gab's favorite part of the project. "Lateef had hit me up with 'Monster' and 'Ill Vacation,'" said Gab, "and they were both on some storytelling, out-there, imaginative-type stuff, and that really excited me about making the record."

While much of the disc highlights light-hearted, bouncy storytelling, it also encompasses the introspective, honest lyricism that the MCs' fans adore. On tracks like "Folks," "Want You Back," and "So Sad," which features the incomparable Julian and Damian Marley, the 'Dogs do what they do best: weaving true life tales of struggle and love. "While a lot of this record is fictional storytelling, the songs that aren't are very real," Lateef said with a laugh. "We're talking about shit that everybody does, and everybody sees." **SFBG**

THE MIGHTY UNDERDOGS
With Zion I and the Cataracs
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SUPERFRIENDS: THERE IS POWER IN THE FRESH AND ONLYS' UNION

Sometimes bands come together in the same way chords are formed: distinct sounds marry and create something bigger and brighter than themselves. I sat down at a bar with a few members of the Fresh and Onlys and left feeling like they were band wizards. Headed by Tim Cohen of the late Black Fiction, the Bay Area outfit is fleshed out by Shayde Sartain, Wymond Miles, James Kim, Grace Cooper, and Heidi Alexander. Although all have played in other groups, they made it click in the unlikely company of close friends. "When we first decided to do this, the reaction from our mutual friends was like, 'At last!'" said guitarist Miles. It's like when Batman and Superman and all their friends finally decided to join up and start the Justice League. Only this incredible six-piece is for real.

Perhaps that's why the Fresh and Onlys have received such positive attention in the five short months they've been a formal group. "Basically it's a recipe for instant soup," Cohen said. "You just pour the powder into the bowl and add water ... We're really comfortable making music together." As Black Fiction's songwriter, Cohen was used to guiding his songs almost single-handedly. Now with a new ensemble of players who trust each other's abilities, he has been able to let the tunes take their course. "It's really freeing for me, and probably really freeing for everyone else."



Yes, Sur: The Fresh and Onlys broke out the sunshine jams at the recent Festival in the Forest. | PHOTO BY WARREN HUEGEL

The Fresh and Onlys' live performances are completely rocking and true to their recordings, suggesting that you aren't seeing a one-time special, but something manicured before delivery. As Miles explained, "Playing live can be strange because we are all shedding inhibitions. It's like we're some strange creatures behind the looking glass looking at one another and trying to figure out what the fuck this person is made of."

The damaged-pop psychedelic band proudly wears its eclectic influences — a wax museum of skewed adaptations of bands from the past, with a modern coating. Think Brian Eno, Christian Death, and the Dead Boys having tea, but in a grungy, lo-fi haze. Yet there is an undercurrent in the Fresh and Onlys' sound that doesn't deny the sadness of life. Cohen's lyrics complicate the otherwise sweet and dewy songs, bringing a downbeat mood to songs like "Nuclear Disaster" or "The Mind Is Happy," though Cohen claims it's unintentional: "You can't control what goes in your brain and what comes out of it." The overall effect is that of a group of musicians playing the role of the leader and the orchestra at the same time, building and suggesting, following and provoking each other.

Plans for an album titled *The No Foot Boogie* are in the works, as the Fresh and Onlys weed through the 60 songs they've written, and the combo plans to go light on shows until the disc is released — a novel idea for a San Francisco band. Next show, prepare to boogie with both feet. **(Jen Snyder)**

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THE CURE
4:13 Dream
(Geffen)

I drove up, down, and around the curvy bends of San Francisco's streets alongside my father as we listened to the Cure's latest, *4:13 Dream*. Taking in the sounds and the scenery, my Dad asked, "This is the Cure, isn't it? What happened to them?" "Nothing happened to them," I replied. "They're still around. Right now we're listening to their 13th studio album."

You might think my Dad is behind the times, but this experience sums up my feelings about *4:13 Dream*, which is rampant with familiarity, reminding me of the Cure's late-1980s to mid-1990s sound. The first track, "Underneath the Stars," resembles "Pictures of You," boasting that same tintinnabulate opening, but lacks the band's stygian brooding or the infectious hooks that make me want to press replay. Instead, *4:13 Dream* is filled with a buoyant, sanguine sound and love songs, like "The Only Love," where romance actually seems to work out. Strange. The upbeat tempo is carried by guitar reverb, babbles and scrapes, and cymbal wooshes.

Most of the tracks showcase Smith's voice — the main focal point of the full-length and delicious as always — as it quavers into a loud yowl. Here he sings lyrics and grapples with melodies that feel sloppily compiled. There are a few keepers such as "Hungry Ghost," and the recording ends with a track titled "It's Over" — they're not talking about their career, but about a romance — hinting at a possible new direction for their next disc with its flurry of frenzied guitars. **(Michelle Broder Van Dyke)**



DAMON AARON
Highlands
(Ubiquity)

With its electro-folk textures and soulfully rendered soliloquies, *Highlands* could have only been made in a sunny cultural soufflé like Los Angeles. A clash of eerie synthesizers — along with the occasional breakbeat sample and rocksteady dub beat — and ardent balladry, it sounds as mixed up as the mostly melancholic feelings Damon Aaron expresses through sad, folk-tinged songs. Each track finds him burning in a sunset of emotions. In one, he asks, "Where are you now?" In another, he sings, "You were my first love, my one and only love. *Highlands* is heavy stuff. Aaron, frequently heard on electronic soul albums such as Telefon Tel Aviv's *Map of What Is Effortless (Hefty, 2004)*, lingers over each lyric, crooning each line with heartfelt melisma. Sometimes the songs — particularly "Floating," where he seductively whispers, "I just want to listen as I lay next to you" — justify Aaron's passion. Other times, though, *Highlands* sounds too ponderous. Aaron aspires towards folk music and its campfire confessional tradition, but he's too much of a stylized soul boy to strip these numbers to their bare, honest bones. For all its flaws, *Highlands* delivers on one thing: it will make you miss summer. **(Mosi Reeves)**

DAMON AARON
With Blank Blue, Cool Chris, and DJ Guillermo
Thurs/13, 8 p.m., $10
Rickshaw Stop
155 Fell, SF
www.rickshawstop.com



PIT ER PAT
High Time
(Thrill Jockey)

As their scampering little moniker might imply, Chicago trio Pit Er Pat prefer to keep their spooky polyrhythmic experimental-pop on the playful side. Witness *High Time*, the latest dispatch from their mischievous, rumbling other world. Here the standard guitar/bass/drums lineup has been augmented by nearly every percussion instrument imaginable, along with melodica, kalimba, horns, and free-floating vocals. Imagine a cross between the intricate rhythm jams of Tussle and the ghostly dreamscapes of Pram.

Much of the disc feels largely indebted to dub. "Copper Pennies" matches disembodied surf-guitar textures with echoes of chattering electronics over lulling drum-rolls, while "Evacuation Days" throbs along with cavernous bass gurgles and an ever-evolving twitch of rolling, skipping percussion. At the center of it all, Fay Davis-Jeffers delivers devilishly dark whimsy, her oddly childlike vocals frequently evoking the morbid charms of an Edward Gorey illustration. **(Todd Lavoie)**

PIT ER PAT
With Hecuba and Lucky Dragons
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www.hemlocktavern.com

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local grooves

DEERHOOF Offend Maggie (Kill Rock Stars)

Deerhoof's latest endeavor may disappoint fervent followers who have come to expect shock and surprise with each invention. After more than 10 albums' worth of experimentation, the band seems to be settling into a pattern: melody, noise, beat constructed from bursting drums, undulating guitars, and squeaky, percussion-like vocals. That said, *Offend Maggie* does stray from past projects with a slightly expanded aural sophistication. The addition of second guitarist Ed Rodriguez creates an unconventional interplay with guitarist John Dieterich, and gems like "Family of Others" traverse less-predictable territory, producing a somber, acoustic folksy sound that lawlessly leaps from rhythm to rhythm. **(Michelle Broder Van Dyke)**

DEERHOOF Sat/15, 9 p.m. doors, $15 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

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Gibson

We shall get over it — and win, darling. Clockwise from top left: Honey Soundsystem bottoms out, Nature Boy and Hoku Mama feel the Tiara Sensation, and Kiddie throws her gayng signs. More pure perversion on the Noise blog at SFBG.com.



Flambuoyancy

By Marke B
› superego@sfbg.com

SUPER EGO Phew! I just adore being a second-class citizen again, now that Proposition 8 has passed. It makes me feel so edgy, so alt, so very *underground*. Thank you, Pope Pius the 5000th and the Angel Macaroni! I finally get to break back out my favorite little victim pumps — you know, the star-spangled ones with exquisite ruby handcuff heels — and shove my overwhelming gayness down those tender asshole bigot throats once again. Confrontational! It seems the 1990s really *are* back at last, and I'm ready for some massive kiss-in action, minus the scuffed oxblood Docs and sleeveless Mervyn's flannels this time, please.

11/4: never FGGT.

At least I still have the love of my dance floor brothers, sisters, and others — gay or straight — to help me keep my head up under the tacky 99-cent-store weave of despair. If they love me so much, why don't they marry me? Oh, *right*. So here, in honor of losing my civil rights at the precise moment of gaining a black president, is a thuper-gay Thuper Ego thpectacular for you.

HONEY SUNDAYS Those sticky-sweet DJ darlings of the altQ scene's squirmy underside — Pee Play, Ken Vulsion, Kendig, Robot Hustle, and Josh Cheon, otherwise known as Honey Soundsystem — have launched a weekly for party peeps into killer tracks that raise the tired genre house roof into a glistening rainbow of wondrous WTF. Lemme tell ya, it's been a long time coming. Expect everything from Kendig's trademark minimal techno and classic house glides to Hustle's rarest disco, Vulsion's echoey rave-ups to Cheon's proto-new wave hoof-twisters, topped off by Pee Play's bottomless crate-digging mindfucks. All with an ahistorical, four-on-the-floor hard homo energy and some ostentatious faggotty flair, and all going down every Sunday at the gorgeously remodeled Paradise Lounge in SOMA. Sundays, 8 p.m.–2 a.m., free. Paradise Lounge, 1501 Folsom, SF. (415) 621-1911, www.honeysoundsystem.com

TIARA SENSATION There's good drag, there's bad drag, and then there's drag so surreal it bends the arc of history into "holy shit!" The latter is surely the agenda at this paste-gem prom every Monday at the Stud, hosted by my all-time favorite gender clown DJ Down-E and House of Horseface's Mica. Part DIY craft fair, part "oh no, she din't" dance party, it's all odd in a lovely way. With frequent appearances by the inimitable Glamamore, hands down the most creative queen in the city, and tunes from somewhere left of Pluto — still a planet in my heart — it's a crackin' good post-weekend jolt of incredulity. Too bad I missed the *Obama, the Musical* performance. Mondays, 10 p.m., free. The Stud, 399 Ninth St., SF. (415) 863-6623, www.myspace.com/tiarasensation

MARICON This one's not for a leetle while yet, but it's hot enough to stuff in your pink Blackberry before the deluge of other Thanksgiving Eve throwdowns hits. If you miss DJ Bus Station John's sadly departed Double Dutch Disco monthly or, for those with any semblance of long-term memory left, DJ Derek B. and Lady Bass's early-aughts Off the Hook bashes, get ready to relive the freakin' freestyle and electric boogaloo days you never really lived through to begin with, maybe. Derek B. — my long-lost sister — and the usually punk rock Trans Am crew are bangin' the boombox with this one-off, fronting effervescent electro tunes and lavender-bandannaed performances by drag cholitas Kiddie, Glamamore, Hoku Mama, and Holly Peno, *plus free churros*. Get your womp on and Robocop. Nov. 26, 10 p.m., $5. The Gangway, 849 Larkin, SF. (415) 776-6828, www.myspace.com/transamtheclub SFBG

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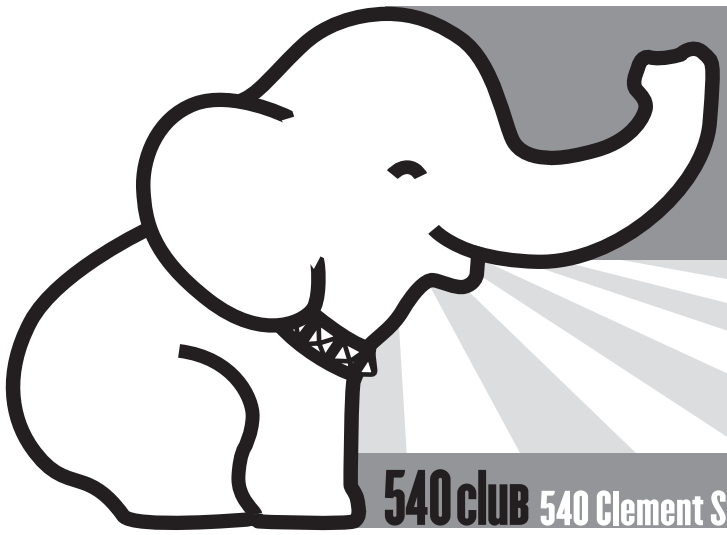
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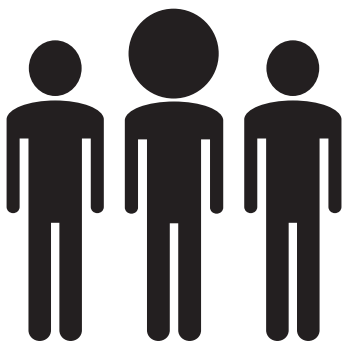
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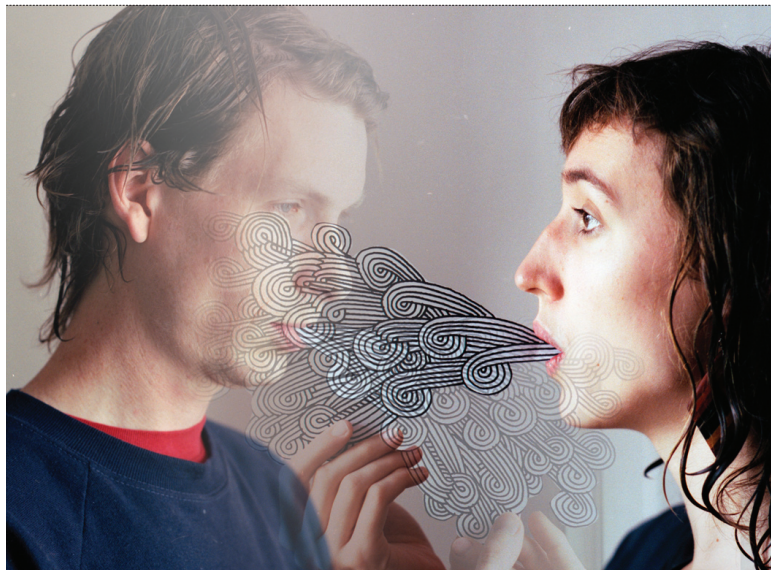
SUPER EGO

Marke B. flirts with the cutting edge dives, dance clubs and elbow rubs.



A bi-weekly column in the essential guide to urban culture.

GUARDIAN



Lucky Dragons

PREVIEW Los Angeles' Lucky Dragons make music that's not very musical: many of the sounds Luke Fishbeck and Sara Rara use could come from faked field recordings or electronic noodling, and these ethnographic forgeries are further subjected to intense sampling that reduces the sense of space or regular pacing that usually marks sounds as music in our brains. Still, listening to the chirping, loop-happy compositions found on the pair's recent album, *Dream Island Laughing Language* (Marriage), without the aid of Fishbeck's peculiar brand of new-primitive modern dance or the duo's stuttering, gentle videos, you only get part of the story.

Lucky Dragons don't make music to prove that making music is foolish or to exaggerate its narcissism. Their work is radical because it encourages connections between show-goers over the standard-issue connection between a band and their creation and the audience's emotions. Lucky Dragons' music may convey a sense of pastoralism, but it works here as a conduit for a futuristic kind of sociability, upsetting the standard band–audience interaction by establishing fragile, temporary human networks that stand in stark contrast to obligatory social networks.

If there were a way to describe the disarming piece that YouTube calls "Make a Baby" without getting into technical details, it would go something like this: in the middle of a rock concert, you suddenly find yourself on the floor with strangers, touching their skin, creating shorts and flows that change the course of a fizzing, neon synth drone. When I saw Lucky Dragons perform at 21 Grand last year, I remember the tentative then bold ways kids' bodies inched towards each other, this organic sculptural mass of flesh and fabric and finally, at the end, the way those bodies unstuck from one another, not unsweetly and not without some regret. You came to receive and ended up creating, came to stay in your bubble and ended up drawn into a strangely open, nascent community. **(Brandon Bussolini)**

LUCKY DRAGONS With Hecuba and Pit Er Pat. Sun/16, 9 p.m., $10. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com. Also with Hecuba, Pit Er Pat, and Chen Santa Maria. Mon/17, 8 p.m., check site for price. Lobot Gallery, 1800 Campbell, Oakl. www.lobotgallery.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

ROCK/BLUES/HIP-HOP

Bishop Allen, An Horse, Electric Owls Independent. 8pm, $15.
Paul Chesne, Kathleen Grace, Dead Westerns Hotel Utah. 8:30pm.
Spencey Dude and the Doodles, Greg Ashley, Grampall Jookabox Hemlock. 9pm, $7.
Robyn Hitchcock Great American Music Hall. 8pm, $30.
Ludo, Higher, Eye Alaska, Graduate Bottom of the Hill. 7:30pm, $12.
Potholder, Jonah Kit, Lid Annie's Social Club. 8pm, $6.
Sol Innocence, After Shocker, Dirty Boots Broadway Studios. 8pm, $17.
Spindrift, LSD and the Search for God, Candy Apple Café du Nord. 9:30pm, $10.
Bernie Worrell, Erick McFadden, Ronkat's Katdelic Revival Boom Boom Room. 10pm, $12.

JAZZ/NEW MUSIC

Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Kenny Werner Trio Yoshi's San Francisco. 8pm and 10pm, $20.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; (415) 931-3600. 7pm, free.

DANCE CLUBS

Bondage A Go Go Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake

meets line dancing.
House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
Lexington Club 9pm, free. DJs Mylo and Conner spin old-school and country.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Nightshift Stud. 10pm. Beats with DJ Initials PB.
1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

THURSDAY 13

ROCK/BLUES/HIP-HOP

Blank Blue with DJ Nobody, Damon Aaron, Cool Chris, DJ Guillermo Rickshaw Stop. 8pm, $10.
Broken Bottles, Get Dead!, Stagger and Fall, Penny Dreadfuls Annie's Social Club. 9pm, $7.
Darker My Love Independent. 9pm, $12.
» **Ben Folds, Rocco DeLucha and the Burden** Warfield. 8pm, $38.
Charles Gonzalez and the Stereo Glitter, Nicki Bluhm and the Gramblers, Fred Torphy Hotel Utah. 9pm, $8.
Mason Jennings Fillmore. 8pm, $25.
Long Legged Woman, 60 Watt Kid, Electric Jellyfish Hemlock. 9pm, $6.
Polysics, Jaguar Love, Black Gold Bottom of the Hill. 9pm, $14.
Tainted Love Red Devil Lounge. 8pm, $20.
Underoath, Devil Wears Prada, Famine Grand. 7pm, $25.
» **"Wild Women of the Accordian"** Café du Nord. 8pm, $12. With Big Lou's Polka Casserole, Kugelplex, and Renee de la Prade.
Bernie Worrell, Eric McFadden Trio, Ronkat's Katdelic Revival Boom Boom Room. 10pm, $15.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; (415) 771-6800. 7:30pm, free.
Kenny Werner Trio Yoshi's San Francisco. 8pm and 10pm, $20.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Stompy Jones Top of the Mark. 7:30pm, $10.

FOLK/WORLD/COUNTRY

Bat Makumba Great American Music Hall. 8pm, $18.
» **Matt the Electrician, Skygreen Leopards, Woods** Amnesia. 9pm, $7.
JimBo Trout and the Fishpeople Atlas Café. 8pm, free.

BAY AREA

Damien Masterson Ensemble Freight and Salvage. 8pm, $19.50.
"Give Thanks! A Benefit for the Elders of Big Mountain" Café de la Paz, 1600 Shattuck, Berk; (510) 464-4615. 7pm, $5-20. With Diane Patterson and Becky White and the Secret Mission.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.
BraziLive El Rio. 9pm, $8. DJs play Brazilian dance music, plus live bands.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.
Compression Temple, 540 Howard; www.temblesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Connected Thursdays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schubeck.
Disco Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.
EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
JIT John Colins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
Minx Endup. 10pm-4:30am. DJs and female artists.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
Popscene 330 Ritch. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Trauma El Rincon. 9pm, $3. Drum 'n' bass with the Doctor, Reclipse, E$KR, Arize, and guests.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

FRIDAY 14

ROCK/BLUES/HIP-HOP

» **Breeders, Muslims** Slim's. 9pm, $27.
» **Café Tacuba** Warfield. 8pm, $42.50-52.50.
Castanets, Miles Benjamin, Anthony Robinson Hotel Utah. 9pm, $12.
» **Danielson, Cryptacize, Bart Davenport** Bottom of the Hill. 10pm, $12.
» **John Doe, Kathleen Edwards** Great American Music Hall. 9pm, $20.
Galactic, Crown City Rockers Fillmore. 9pm, $28.50.
Gang Gang Dance, Marnie Stern, Growing Bimbo's 356 Club. 9pm, $15.
General Jones Grant and Green. 9:30pm.
Grannies, Steel Tigers of Death, Ashtray, Scurvy and the Pox Annie's Social Club. 9pm, $8.
Kiosk, Babak Amini, DJ Dirtyhertz, DJ Rooz Mezzanine. 8:30pm, $45-55.
Legendary Pink Dots, Big City Orchestra Café du Nord. 9:30pm, $20.
Mudvayne, 10 Years, Snot Grand. 7pm, $35.
Onerepublic, Augustana, Spill Canvas, Hush Sound Nob Hill Masonic Center, 1111 California; www.livenation.com. 7pm, $33.50-36.50.
Peligro Social, Sista Sekunden, Acts of Sedition, Acephalix, Pullout Thee Parkside. 9:30pm, $8.
Grace Potter and the Nocturnals Independent. 9pm, $15.
Rodeo Clowns Johnny Foley's. 9pm, free.
Terry Disley Experience
Ty Segall, Pure Country Gold, Splinters, Nodzzz

CONTINUES ON PAGE 32 »



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FRI/14
ROCK/BLUES/HIP-HOP
CONT››

Hemlock. 9:30pm, $7.
2 Foot Yard, Magik Magik Orchestra Swedish American Hall (upstairs from Café du Nord). 7:30pm, $20.

BAY AREA
B-52s Marin Center, 10 Avenue of the Flags, San Rafael; www.marincenter.org. 8pm, $35-65.
Elephone, Facts on File Uptown. 9pm, $10.
Faceless, Decrepit Birth, Veil of Maya, Neuraxis, Gates of Slumber, Demiricous Oakland Metro, 630 Third St, Oakl; www.oaklandmetro.org. 6pm, $15.
Trash Talk, Never Healed, Landmine Marathon, Foreign Nature, Violation, Alpha + Omega 924 Gilman. 8pm, $5.
Bernie Worrell, Eric McFadden Trio, Ronkat's Katdelic Revival Starry Plough. 9pm, $15.

JAZZ/NEW MUSIC
Allan Holdsworth Band Yoshi's San Francisco. 8pm and 10pm, $24.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; (415) 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Gregory James Café Claude, 7 Claude; www.cafeclaude.com. 7:30pm.
Kirk Ribak Trio Cliff House, 1090 Point Lobos; (415) 386-3330. 7pm.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.

FOLK/WORLD/COUNTRY
Bay Area Youth Harp Ensemble, Triskela San Francisco City Hall, One Carlton B. Goodlett Pl; www.multiculturalmusicfellowship.org. Noon, free.
Beardo Brothers Simple Pleasures, 3434 Balboa; (415) 387-4022. 8pm, free.
Trio Garufa! Peña Pachamama, 1630 Powell; (415) 646-0018. 8:30pm.

BAY AREA
Sandy Owen, Spencer Owen, Sean Smith La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, $12.
Martin Simpson Freight and Salvage. 8pm, $19.50.
"Womansong Circle" First Congregational Church of Berkeley, 2345 Channing, Berk; www.betsyrosemusic.com. 7:15pm, $15-20.

DANCE CLUBS
Activate! Lookout, 3600 16th; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, $15. Top 40 and house with DJs Andrew B and MajestiChris.
"Battle Axe Destroys LOW and Blow Up!" 111 Minna Gallery (4-9pm) and Rickshaw Stop (9pm-2am). $5-15. Buses depart Minna at 9pm to link this joint party featuring live performances at both venues by Battle Axe, plus DJs Jeffrey Paradise, Swayzee, Richie Panic, Shane King, Phillie Ocean, White Girl Lust, and Nisus.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Fantasia AsiaSF. 10pm, $10. DJ David Q spins hip-hop and R&B.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Desire Fluid Ultra Lounge. 10pm, $10-15. Hip-hop, mashups, and rock with rotating DJs.
Directions in Stereo Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
The Dream Queen's Revue Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.
Element Fridays Element Lounge. 9pm-2am,

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★Thu 11/13 8:30PM $7 — JOE BUCK YOURSELF FEAT. CAPT'N SEAN OF THROWRAG — THE FUCKING BUCKAROOS — RIVER CITY REBELS — LIKE CLAWS
★Fri 11/14 9PM $8 ALL AGES — ALCOHOLOCAUST PRESENTS — SISTA SEGUNDEN — ACTS OF SEDITION — ACEPHALIX · PULLOUT
★Sat 11/15 3PM FREE ALL AGES — HAPPY HOUR SHOW — OFFICER DOWN — LOCK-N-LOAD — SPACE MADNESS
9PM $7 — RUDE BOYZ PRESENTS — THE TALL BLACK GIRLS — THE MEAT SLUTS — THE PLASTIC SAINTS
★Sun 11/16 5PM FREE — TWANG SUNDAY — BACK 40 — ALL AGES
★Tues 11/18 8PM $7 — THE HUNDRED DAYS — PLUSHGUN — HOT CHALLENGE
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SUN 11/16 9PM $7 — DUB MISSION PRESENTS — SUBATOMIC SOUND SYSTEM VS. DUBBLESTANDART: — LIVE & DJ DUB SESSION FEATURING EMCH (SUBATOMIC SOUND SYSTEM/NYC) & PAUL ZASKY (DUBBLESTANDART/VIENNA, AUSTRIA) LIVE AND ON TURNTABLES PLUS DJ SEP
MON 11/17 9PM $5 — $2 DRINK SPECIALS — GENERALISSIMO SMILES
TUE 11/18 9PM $7 — LIVE BRAZILIAN MUSIC & DANCING — BRAX FEATURING PAULO PRESOTTO
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Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Fo' Sho! Fridays Madrone Lounge. 9pm-2am, $5. DJs Kung Fu Chris, Makossa, and Bizzi Wonda spin rare grooves, hip-hop, soul, funk, and international beats.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Harry Denton's Starlight Room 8:30pm, $10. Dance bands plus DJ Dave Gillis.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Pants Cat Club. 10pm-3am, $6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.
I Can't Feel My Face Amnesia. 10pm, $5. DJs EUG and J Montag spin punk, funk, electro, rock, disco, hip-hop, and no wave.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Master Blaster Delirium. 10pm. Punk rock.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Night and Day Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decka.
Paris Dakar International Baobab. 10pm, $3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Planet Big Stud. 10pm-2am. House. Big house.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Remedy DNA Lounge. 10pm-4am, $15-20. Deep house and hip-hop.
The Rod Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-4am, $5. DJ Crustacean John spins only the crabbiest of tunes.
Ruby Skye 9pm-4am, $15. With various guest DJs.
Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.
Stompy Mighty. 10pm-4am, $10-20. Funky house.
Suite One8One 9pm-4am, $20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.
Velvet Lounge 9pm, $10. With DJ Manny Perez.
Wish 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," midtempo funk and deep house with residents DJs Seven and Sol and guests.

SATURDAY 15

ROCK/BLUES/HIP-HOP

American Steel, Olehole, Druglords of the Avenues Bottom of the Hill. 10pm, $12.
Back Pages Johnny Foley's. 9pm, free.
Breeders, Muslims Slim's. 9pm, $27.
Deerhoof, Experimental Dental School, KIT Mezzanine. 9pm, $15.

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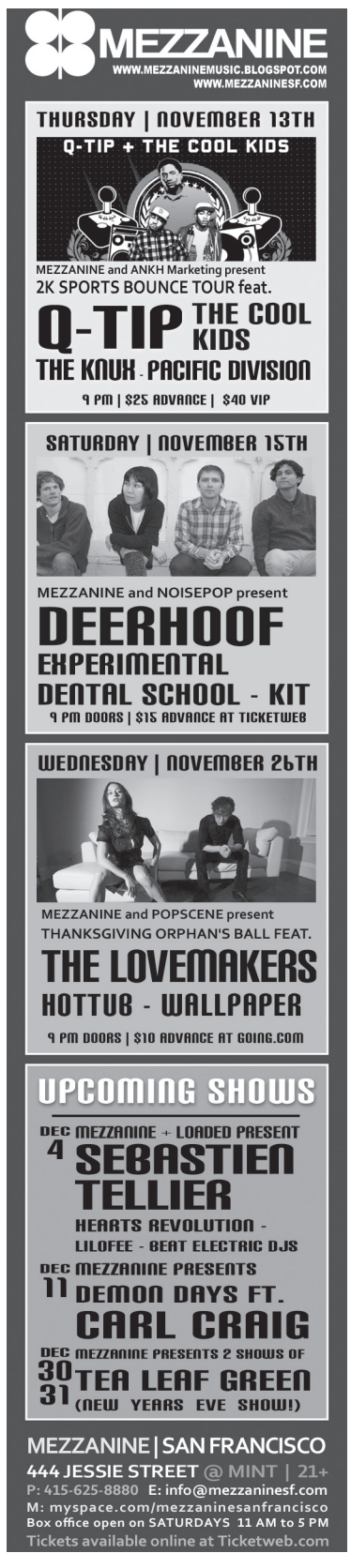












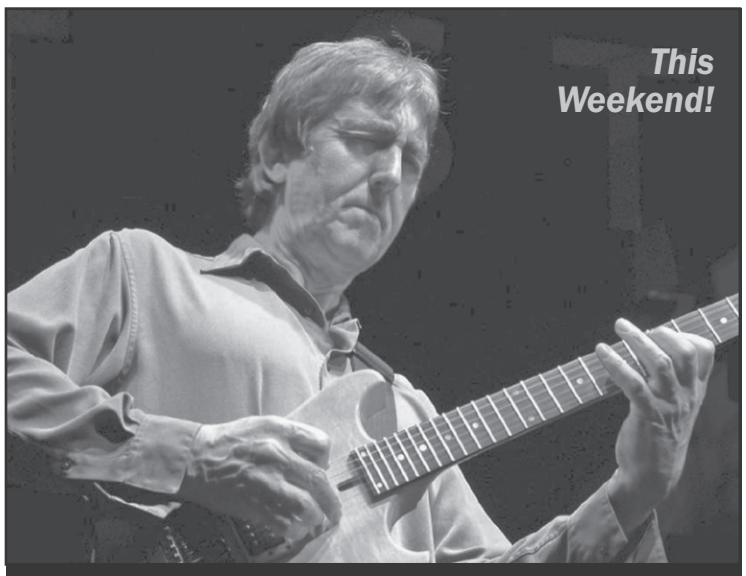
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SAT/15
ROCK/BLUES/HIP-HOP

CONT››

Floating Goat, Giant Squid, Salvador, Tarrakian Annie's Social Club. 9pm, $10.
Fracas, 7 Crowns, Seize the Night El Rio. 10pm, $7.
Galactic, Crown City Rockers Fillmore. 9pm, $28.50.
Great American Taxi, Montana Slim String Band Red Devil Lounge. 8:30pm, $10.
Impossible Shapes, Devon Williams, Camp Bravo Hemlock. 9:30pm, $8.
Legendary Pink Dots, Big City Orchestra Café du Nord. 9:30pm, $20.
Officer Down, Lock-n-Load, Space Madness Thee Parkside. 3pm, free.
Grace Potter and the Nocturnals Independent. 9pm, $15.
Bobby Rydell, Lou Christie Herbst Theater, 401 Van Ness; (415) 392-4400. 8pm, $45-75.
Joe Satriani, Mountain Warfield. 8pm, $37.50-55.
John Sebastian, David Grisman Jewish Community Center of San Francisco, 3200 California; www.jccsf.org. 8pm, $40-48.
Sinister Dexter Grant and Green. 9:30pm.

BAY AREA

Bobs Freight and Salvage. 8pm, $23.50
Collie Buddz Shattuck Down Low. 9pm, $25.
Everybody Out!, Deadly Sins Uptown. 9pm, $10.
k.d. lang Paramount Theatre, 2025 Broadway, Oakl; www.livenation.com. 8pm, $36.50-60.50.
Peligro Social, ADT, Sista Sekunden, Pull Out, Morpheme 924 Gilman. 8pm, $5.

JAZZ/NEW MUSIC

Allan Holdsworth Band Yoshi's San Francisco. 8pm and 10pm, $24.
Lori Carsillo Café Claude, 7 Claude; www.cafe-claude.com. 7:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; (415) 771-6800. 8pm, free.
Horoce-Scope/High Society Club De Luxe, 1511 Haight; (415) 552-6949. 9:30pm, $5.
Ricardo Scales Top of the Mark. 9pm, $10.

BAY AREA

Kenny Werner Band Yoshi's. 8pm and 10pm, $22.
Robin Gregory and Her Trio Anna's Jazz Island. 8pm, $12.

FOLK/WORLD/COUNTRY

Cheb I Sabbah, Youssoupha Sidibe and Mystic Rhythms, Lynx and Janover, Shakina Cellspace, 2050 Bryant; www.common-vision.org. 8pm, $25. Proceeds benefit Common Vision's "Fruit Tree Tour," a project to plant 1,000 fruit trees with public school students.
Los Nadies Red Poppy Art House. 8pm, $12.
Craig Ventresco and Meredith Axelrod Atlas Café. 4-6pm, free.

BAY AREA

Kalbass Kreyol Ashkenaz. 9:30pm, $15.
Revtones, Mighty Linchpins Starry Plough. 9pm, $8.
Carrie Underwood, Little Big Town Oracle Arena, 7000 Coliseum Wy, Oakl; www.ticketmaster.com. 7:30pm, $35-55.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, $5-7. Excursion into Afrobeat and all of the music of the African diaspora.
Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bearracuda Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, $5. Resident DJ Underdog spins for the boys.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, $10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Bootsycakes Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. House music.
Cafe Cocomo 9pm-2am, $15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
Club Something Retox Lounge. 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.
Couture Levende Lounge. 10pm-2am. High-fashion high jinks presented by Society SF.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, $10-18. Swing dancing.
Drunk and Horny Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
FiX Shine Dance Lounge. 9pm, $5. Residents Jive, Scottino, and Ron-E bring you the funkiest in house and breaks all night long.
Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.



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Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, $5. With residents Alland Byallo, Sammy D, and Craig Kuna and guests.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Nightbeat Edinburgh Castle Pub. 10pm-2am, $5. '60s soul with DJs Lucky and Primo.
NonStop Bhangra Rickshaw Stop. 9pm, $15. Bhangra beats from resident DJs Jimmy Love and Pardesi and guests.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Rock It Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. Rock that thang with Adrian and Sam.
Saturday Night Soul Party Elbo Room. 10pm-2am, $5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
Sojurn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, $10-15. House and hip-hop.
Sugar Icon Ultra Lounge. 10pm-3am, $10. Top 40, hip-hop, funk, mashups, and old-school.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Swing and Salsa Dance Party Magnet, 4122 18th; www.queerballroom.com. 7pm, free. Get your gay on and swing it!
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
Toxic vs. Brownies 4 My Bitches Cat Club. 10pm-3am, $5-10. Four DJs battle in two rooms.
Wake the Town: From Kingston to London Koko Cocktails, 1060 Geary; 885-4788. 8pm-2am, free. Selectors Dukey, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

SUNDAY 16

ROCK/BLUES/HIP-HOP

Dead Confederate Independent. 8pm, $12.
Hecuba, Pit er Pat, Lucky Dragons Hemlock. 9pm, $10.
Fastball, Josiah Leming Red Devil Lounge. 8pm, $12.
Interchangeable Hearts, Union Line, Local Native Annie's Social Club. 7pm, $6.
(International) Noise Conspiracy Bottom of the Hill. 9pm, $15.
Jason Isbell Café du Nord. 8pm, $20.
Lightnin' Woodcock, Kemo Sabe Benders, 806 S. Van Ness; www.bendersbar.com. 7pm, free.
Shys, Army Navy, Takeover UK Rickshaw Stop. 8pm, $10.
Lucinda Williams Fillmore. 8pm, $42.50.

JAZZ/NEW MUSIC

Allan Holdsworth Band Yoshi's San Francisco. 2pm and 7pm, $5-24.
Anton Schwartz and Gerry Grosz Noe Valley Ministry, 1021 Sanchez; (415) 282-2317. 5pm, free.
Sony Holland Duo Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.

FOLK/WORLD/COUNTRY

Back 40 Thee Parkside. 5pm, free.
Trio Mediaeval Herbst Theater, 401 Van Ness; www.performances.org. 7pm, $32-42.

BAY AREA

"Flamenco Open Stage with La Drea" Ashkenaz. 7:30pm, $10.
Winners Ashkenaz. 3pm, $6.

DANCE CLUBS

Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall. This week, special guest Subatomic Sound System versus Dubblestandart featuring EMCH and Paul Saksy.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mash-ups.
Gemini Disco Party Beauty Bar. 7:30pm-2am. Studio 54-style party, without Mick Jagger doing coke in the basement.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Industry Night Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.
Jock Lookout, 3600 16th; 431-0306. 3pm, $2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.
On the Corner Lookin Easy Stud. 6pm. Junk-

CONTINUES ON PAGE 36 ››

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THU 11/13 — LONG LEGGED WOMAN 9PM $6
60 WATT KID
ELECTRIC JELLYFISH
FRI 11/14 — TY SEGALL 9:30PM $7
PURE COUNTRY GOLD
THE SPLINTERS
NODZZZ
SAT 11/15 — THE IMPOSSIBLE SHAPES
DEVON WILLIAMS
CAMPO BRAVO 9:30PM $8
SUN 11/16 — HECUBA (MANIMAL) 9PM $10
PIT ER PAT (THRILL JOCKEY)
LUCKY DRAGONS
MON 11/17 — EARLY 7PM FREE
AQUARIUS RECORDS CO-PRESENTS
HELMS ALEE
KOWLOON WALLED CITY
LATER 10PM FREE
PUNK ROCK SIDESHOW
W/DJ TRAGIC & DUCHESS OF HAZARD
TUE 11/18 — THE BRUISES 9PM $6
ARCHWAYS
EFFT
WED 11/19 — HEAD LIKE A KITE 9PM FREE
BROTHERS & STERS (AUSTIN)
THU 11/20 — VIKING MOSES 9PM $8
CORDERO
VOWS
FRI 11/21 — CLUB CHUCKLES PRESENTS: 9:30PM $10
PLEASEEASAUR (COMEDY CENTRAL)
JOE JACK TALCUM (DEAD MILKMEN)
CHRIS GARCIA
SAT 11/22 — AIDS WOLF (MONTREAL) 9PM $8
ARRINGTON DE DIONYSO (OLD TIME RELIJUN)
AH KRAKEN (FRANCE, IN THE RED)

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LIVE SHOWS CALENDAR
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THURSDAY, 11/13 · 9 PM $6 TIX AT TICKETWEB
CHARLES GONZALEZ & THE STEREO GLITTER
Nicki Bluhm and the Gamblers
Fred Torphy (solo) of Big Light
FRIDAY, 11/14 · 9 PM $12 TIX AT TICKETWEB
CASTANETS
Miles Benjamin Anthony Robinson
SATURDAY, 11/15 · 9 PM $7 TIX AT TICKETWEB
MONTE CASINO
The Attack Plan
Two Headed Spy
SUNDAY, 11/16 · 8 PM $8 TIX AT TICKETWEB
Osphiera
BLUE RABBIT (CD Release)
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Not An Airplane
MONDAY, 11/17 · SIGN UP @ 7:30 PM · FREE
BAY GUARDIAN READERS' POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ
TUESDAY, 11/18 · 9 PM $7
THE MOORE BROS.
Casual Fog
Paula Frazer
WEDNESDAY, 11/19 · 9 PM $5
BEER DRINKIN' ACOUSTIC!
LYNN GENTRY
My Beemish Boy
Laurie Henry
Samuel Eli Victor
THURSDAY, 11/20 · 9:30 PM $8 ADV TIX, $10 DOOR
ADVANCE TIX AT TICKETWEB
ANGUS AND JULIA STONE
+special guest
FRIDAY, 11/21 · 9 PM $7 ADV TIX, $10 DOOR
ADVANCE TIX AT TICKETWEB
ERSTON PEARCY
Dave Armo
Jeff Rolka
SATURDAY, 11/22 · 9 PM $10 ADV TIX, $12 DOOR
ORANGE TULIP CONSPIRACY
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SUNDAY, 11/23 · 8:30 PM $10 TIX AT TICKETWEB
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Anthony is a volunteer with "recycled aids medicine program" or RAMP. RAMP provides HIV medications for established organizations overseas that work with doctors who prescribe medicines for individual patients. All medications are provided free of charge to RAMP's overseas groups. Anthony has been a volunteer board member at ramp for many years and has been incredible in his fund raising activities as well as promoting HIV medicine collection.

Anthony Anchundo is this week's AT&T spotlight community hero and that's why AT&T is donating $500 to "RAMP".

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.



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THE WARFIELD
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NOVEMBER 14 – FRIDAY!
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SEXO Y VIOLENCIA
NOVEMBER 20

THE GRAND BALLROOM
AT THE REGENCY CENTER

KAIJU BIG BATTEL
BUSDRIVER • ROCKTAPUSSY
NOVEMBER 19

GWAR
KINGDOM OF SORROW
TERROR • TOXIC HOLOCAUST
NOVEMBER 20

OF MONTREAL
HEALTH
NOVEMBER 21

ZION-I
THE MIGHTY UNDERDOGS
SUMKID
NOVEMBER 22

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NOVEMBER 23

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THE WARFIELD

JOE SATRIANI
MOUNTAIN FEAT. LESLIE WEST & CORKY LAING
NOVEMBER 15

USHER
NOVEMBER 18

IN FLAMES
ALL THAT REMAINS • GOJIRA • 36 CRAZYFISTS
NOVEMBER 21

METRO STATION
TYGA • THE WHITE TIE AFFAIR • CASH CASH
NOVEMBER 22

MATISYAHU
FLOBOTS • CHESTER FRENCH
NOVEMBER 23

THE DECEMBERISTS
LOCH LOMOND
NOVEMBER 25

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Kowloon Walled City

PREVIEW If it sounds like metal, and it looks like metal, it's gotta be metal. Right?

Vocalist-guitarist Scott Evans of San Francisco's Kowloon Walled City doesn't think so. "I think it's heavy, but it's not metal," he said after KWC's recent Annie's Social Club show. "We occasionally throw in metal parts, but I stand by us not being a metal band."

Guitarist Jason Pace disagreed: "It may not be a *heavy* metal band, but it's a fucking metal band. Despite Scott's reluctance to say we're a metal band, I think, within the metal genre, there's about 800 subgenres, and I think we're somewhere in there."

It doesn't really matter how you categorize KWC's music. What does matter is the group's impregnable wall of sound, driven by Scott Evans' throat-ripping, barked vocals, Jeff Fagundes' groovy, syncopated drumming, and fuzzy, imposing riffs reminiscent of a mutant Chia Pet.

In the 1970s and '80s, the Kowloon Walled City, a neglected tenement in British Hong Kong, grew into a squalid, dilapidated enclave of prostitution, drugs, gambling, and all around good times. Unsurprisingly, the outfit sees many parallels between that labyrinthine dystopolis and the portion the Tenderloin where they rehearse. Named for a street in that neighborhood, KWC's new *Turk Street* EP (Wordclock) is an uncompromising slab of downtuned power with Fagundes and bassist Ian Miller forming a taut rhythm section and allowing the guitars to deviate from each song's base without compromising the prodigious grooves. Still, while *Turk Street* rocks ass, I can't help but think KWC are at their best onstage, feeding their fans' faces with second and third helpings of their sludgy, hardcore-influenced ... metal. There, I said it. Sorry, Scott. **(Daniel N. Alvarez)**

KOWLOON WALLED CITY With Helms Alee. Mon/17, 7 p.m., free. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com.

SUN/16

DANCE CLUBS

CONT››

shakin' funk, easy, cruisy, and sleazy — just how you like it.
Sundance Saloon Space 550. 5-10:30pm, $5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.
Tea Dance Stud. 5-10pm, $5. With DJ Jimmy Strano.
Wake the Town: From Kingston to London Madrone Lounge. 8pm-midnight, free. Selectors Dukey, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

MONDAY 17

ROCK/BLUES/HIP-HOP

Alex Cuba Café du Nord. 8pm, $15.
Generalissimo, Smiles Elbo Room. 9pm, $5.
Helms Alee, Kowloon Walled City Hemlock. 7pm, free.
Misfits, Lonely Kings, Tall Black Girls Slim's. 9pm, $25.
Lucinda Williams Fillmore. 8pm, $42.50.
Rachel Yamagata, Meiko, Thao Nguyen, Kate Havnevik, Lenka, Emily Wells Great American Music Hall. 8pm, $20.

BAY AREA

Alanis Morissette, Alexi Murdoch Paramount Theatre, 2025 Broadway, Oakl; www.ticketmaster.com. 8pm, $39.50-65.

JAZZ/NEW MUSIC

Hot Club of San Francisco Yoshi's San Francisco. 8pm and 10pm, $10-16.
Lavay Smith Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 7pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Club 99 Stud. 9pm-2am, $3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, $10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark

dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.
Heavyweight Laszlo. 9pm. With DJ SubText.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Mix Julie's Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

TUESDAY 18

ROCK/BLUES/HIP-HOP

Joan Baez Herbst Theatre, 401 Van Ness; www.ticketmaster.com. 8pm, $49.50.
Blues Traveler Fillmore. 8pm, $27.50.
Jay Brannan Bottom of the Hill. 9:30pm, $14.
Bruises, Archways, EFFT Hemlock. 9pm, $6.
Callow, Stella Royale, Cheeky Bastards El Rio. 8pm.
East Village Opera Company Café du Nord. 8pm, $20.
El Gran Silencio, PapaShanty Soundsystem, Sr. Mendez Slim's. 8pm, $25.
Thee Double D's, Reaction, Pink Elephants Knockout. 10pm, $6.
Usher Warfield. 8pm, $62.50-72.50.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. DJ Alcoholocaust and DJ Chaos spin old school punk rock and other gems.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
The Clap Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Excuses Excuses Pink. 10pm, $3. DJs Rchrd Oh?! and Miss Toasts spin at this girls' night.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, $5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop..
Taboo Pink. 10pm-2am, $5. With David Harness and guests. SFBG

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THU 11/13 9:00 pm $5 — SPACENUG PRESENTS — SEAN HODGE W/HIGH HEAT, SINGING BEAR, BUTTERFLY BONES
FRI 11/14 8:00 pm $12 $10 adv/stu — EVERYDAY THEATRE & SPEAK THE MUSIC PRESENT — VOWEL MOVEMENT BEATBOXERS — featuring Maximillian, Adam Matta (NYC), Tim Barsky, Infinite and Soulati (Felonious), many more
SAT 11/15 9:30 pm $15 $12 adv/stu or before 9 pm — HAITIAN — Vertieres Day Party! Honoring Haitian independence & culture — KALBASS KREYOL JAKA FOLKLORIC DANCE TROUPE — Master Drummer JJAKOMO — 8:00 pm Kompa dance lesson
SUN 11/16 3:00 pm $6 adults / $4 kids — SQUARE DANCE — FAMILY SQUARE DANCE! calling by EVIE LADIN music by THE WINNERS
SUN 11/16 7:30 pm $10 — FLAMENCO — FLAMENCO OPEN STAGE — "Explorations in Flamenco Fusion" with Drea Pacot & students
TUE 11/18 8:30 pm $10 — CAJUN/CREOLE — THE AUX CAJUNALS — 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
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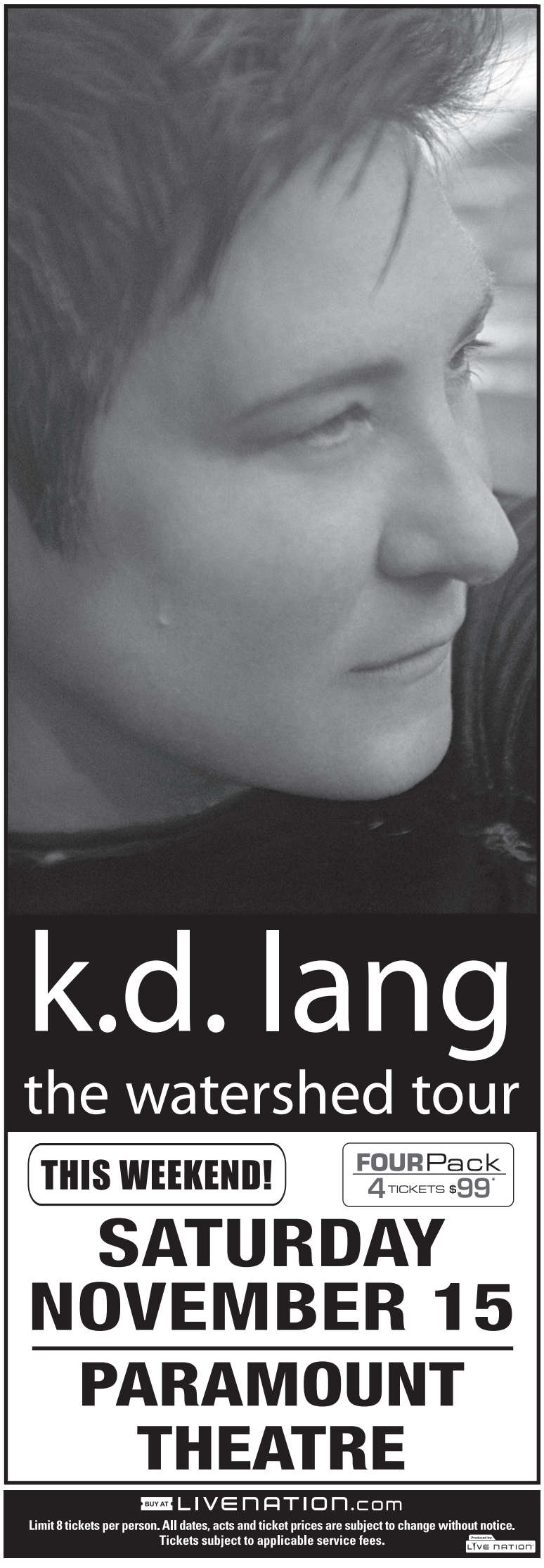
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FRI 11/14 — FREE OYSTERS ON THE HALF SHELL 5:30 — DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP) — RED HOTS BURLESQUE 7:30 — HEAVY ROTATION 9PM
SAT 11/15 — SF GHOST SOCIETY PARTY/BENEFIT 3-8PM — FRACUS, 7 CROWNS, SEIZE THE NIGHT (PUNK) 9PM $7
SUN 11/16 — SALSA SUNDAYS DANILO $6, 3-8PM, SALSA DANCE 3:15PM
MON 11/17 — DOLLAR DAYS $1 PABST/$2 WELL — RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM $2 — LOVE INFINITY, TOUCH COMMITTEE, APACHE THUNDERBOLT (ALT/INDIE) 8PM
TUE 11/18 — OL CHEEKY BASTARDS, STELLA ROYALE, CALLOW (ROCK) 8PM NO$

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Early-music ensemble Trio Mediaeval performs Norwegian folk songs at the Herbst Theatre Sun/16. | PHOTO BY ASA M. MIKKELSEN

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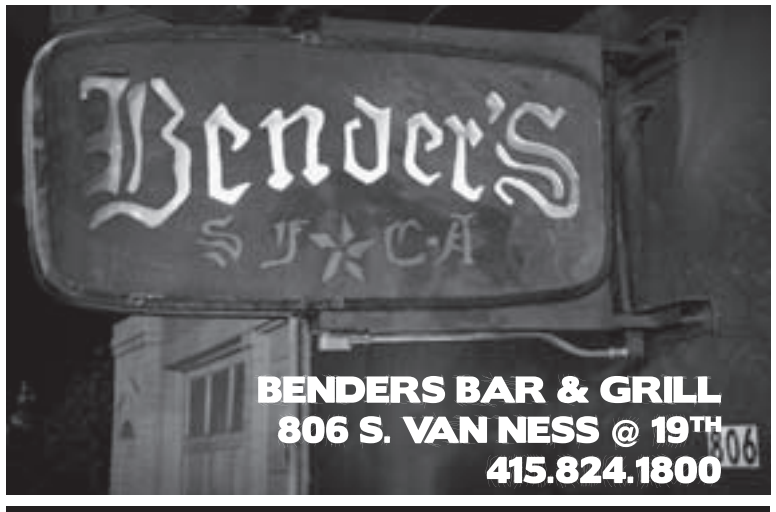
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$5, 10pm-4am


Saturday, November 15th
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$20, Doors open at 9pm.

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"The Offering Table: Women Activist Artists from Korea"



YOON HEESU'S *OFFERING*

REVIEW Gray skies, "Silent Night" plucked on *kayagum*, indoor ice-skating at the candy-financed mall/amusement park Lotteland, negotiating slippery mandoo with slick metal chopsticks, and girls holding hands everywhere you look — those are my wintry memories of 1990s Seoul. Those cozily clasped lasses found strength — and safety from predatory dudes — in sisterhood, and the recurring gesture seemed to speak volumes about the quiet struggles of women in Korea's stringently Confucian society. It finds its parallel in the muted ink washes on silk chiffon banners by Jung Jungyeob that dangle gently from the lofty ceiling of Mills College Art Museum as part of "The Offering Table: Women Activist Artists from Korea." Traced in watery outlines, Jung's women are unobtrusive, almost ghostly beasts of burden, lugging shopping bags through hazy city streets. She flags the barely visible.

In keeping with the museum's continuing strategy of shedding light on art by women here and abroad — witness 2007 shows like "Take 2: Women Revisiting Art History" — "The Offering Table" focuses on the seldom-seen work of Seoul women artists, namely the seven who belong to Ipgim (Exhaled Air) collective, which notably collaborated with the Guerilla Girls at the Busan Biennale in 2004. A slender but invaluable catalog gives the history of art in Korea by and for women, and offers some background on pieces such as Rhu Junhwa's reworkings of traditional *munjado* folk painting, or letter painting. Rhu plays off traditional forms while feminizing the Chinese ideograms that describe hidebound virtues like filial piety and propriety. For me, the works that seem to break with propriety are the ones that resonate. Two standouts: Je Miran's "Million Years Pillow" series — composed of pillow ends paired with texts hinting at the hopes, fears, rage, and passion poured into the embroidery by countless muffled women — and Yoon Heesu's iconic *Offering*, in which gold-hued bowls of red thread flow up toward the ceiling like blood lines extending into an unseeable future. **(Kimberly Chun)**

THE OFFERING TABLE: WOMEN ACTIVIST ARTISTS FROM KOREA

Through Dec. 7. Tues., Thurs.–Sat., 11 a.m.–4 p.m.; Wed., 11 a.m.–7:30 p.m.; Sun., noon–4 p.m.

Mills College Art Museum, 5000 MacArthur, Oakl. Free. (510) 430-2164, www.mills.edu/museum

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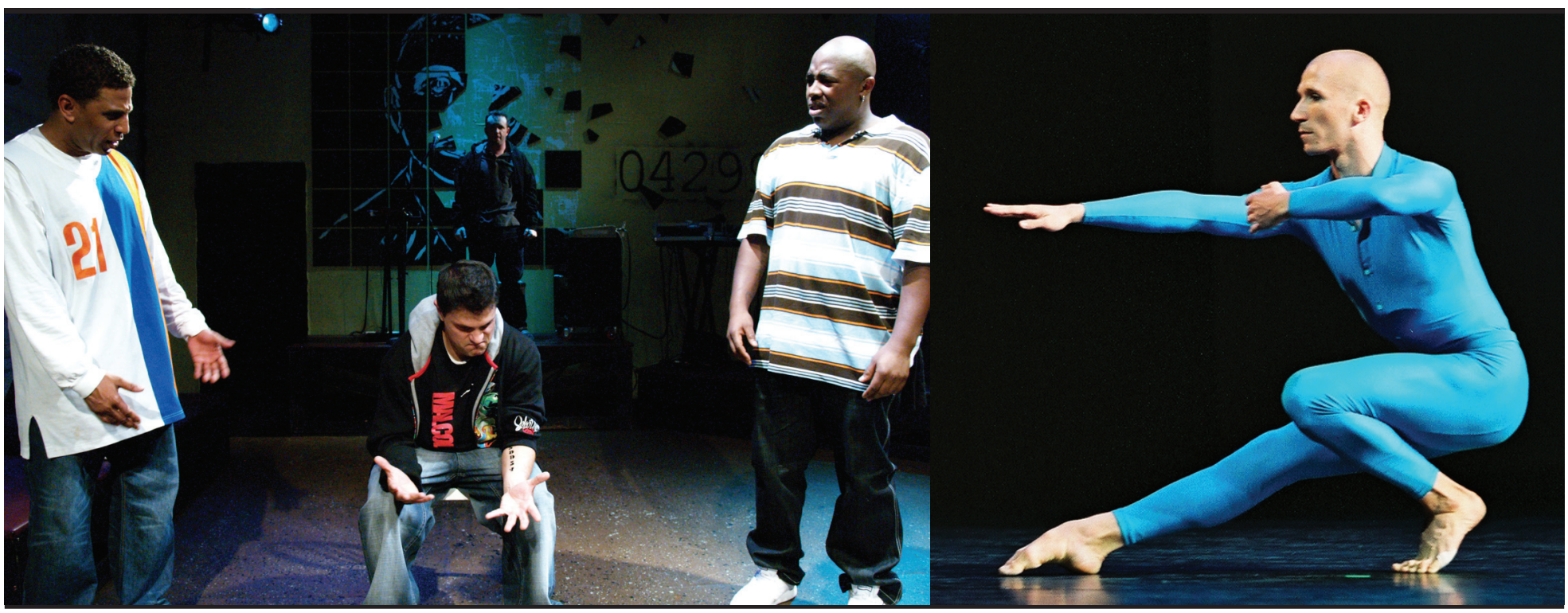
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Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

ONGOING

Academy of Art University Galleries 688 Sutter, . 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. "Abstract Art," group show. Through Dec 1.
Academy of Art University Galleries 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. "Society for Photographic Education," group show. Through Dec 1.
AIA San Francisco 130 Sutter, Suite 6; 362-7397. "My Paradise: A Hundred Years of Finnish Architect's Summer Homes," group show. Through Jan 9, 2009.
Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm; and by appt. "Aftermath," drawing and wood sculpture by Andy Vogt; "Scrap," drawings and mixed media sculpture by Jeff Morris. Through Dec 7.
Book Club of California 312 Sutter, suite 510; 338-3401. "Hand Bookbinders at the Book Club," group show. Through Jan 5, 2009.
Braunstein/Quay Gallery 430 Clementina; 278-9850, . Tues-Sat, 11am-5:30pm. "Half of Love & Other Paintings," work by Tom Bolles. Through Dec 2.
Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Ed Moses and Peter Alexander," new work. Through Dec 20.
Café Royale 800 Post; 441-4099, www.caferoyale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. "Telling Tails," solo show by Elisabeth Scarpace. Through Nov 30.
Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. "Recent Paintings," work by Ross Penhall. Through Nov 22.
City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. Work by Suzette Hible, Miyashita Chiyo, Colin Sjostedt, and others. Through Nov 29.
Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. "Fibrocosm," original works of textile art. Through Nov 19.
David Cunningham Projects 1928 Folsom; 341-1538. Thurs-Sat, noon-6pm; and by appt. "Patricia Looby: field systems," new paintings by Irish artist. Through Nov 29.
Electric Works 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Equilateral," works by Michelle Blade, Ana T. Fernandez, and Julie Rofman. Through Nov 26.
Elins Eagles-Smith Gallery 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Metaphysics of Landscape," mixed media paintings by Timothy McDowell. Through Dec 6.
Fraenkel Gallery 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Richard Avedon: Performance," photographs. Through Dec 27.
Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Underground Together," paintings by Harvey Dinnerstein. Through Dec 14.
Galería de la Raza 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. "ECDISIS," sculptural works by Ana Teresa Fernandez. Through Jan 10, 2009.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Found Objects," work by Lynn Hershman Leeson; "Media Van v.08," work by Ant Farm. Through Nov 29.
Gregory Lind Gallery 49 Geary; 296-9661. Tues-Sat, 10:30am-5:30pm. "Landlord White," new work by Sarah Bostwick. Through Nov 29.
Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "A Natural Order," paintings by Roland Petersen. Through Dec 24.
Hallway Bathroom Gallery 391A South Van Ness; Sat, noon-5pm. "Portrait," works by 25 artists. Through Nov 30.
Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm."Inside," work by Joan Mateu. Through Nov 29.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "One for Another," installation by Jonathan Brand; "Whiteout," paintings by Jutta Haeckel. Through Dec 6.
In Color 2 2475 Third St, suite 251; 861-3997. "Everyone's a Critic," photography. Through Jan 30, 2009.
Intersection for the Arts 446 Valencia; 626-2787. Tues, by appt; Wed-Sat, noon-5pm. "somewhere in advance of nowhere: youth, imagination, and transformation," installation and public art project led by Evan Bissell. Through Nov 22.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. "Assembly Instructions," work by Alexandre Singh. Through Nov 29.
Jancar Jones Gallery 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. "Bill Jenkins," new work. Through Dec 13.
Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Carrara," photography by William Wylie; "The Figure in Context," paintings by Ben Aronson. Through Dec 6.
John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Fear Rules," new paintings by William T. Wiley. Through Dec 6.
Kearney Street Workshop 180 Capp #5; 503-0520. Call for hours. "Shifted Focus: A 10th Anniversary APAture Retrospective," group exhibition. Through Jan 23, 2009.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Illiterature," textual group show curated by Mark Carter. Through Jan 3, 2009.
Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. "Pulso," new paintings by Fernando Rascon; "Clever Drawings from Jack McLean's Tiny Notebook," new drawings. Through Dec 6.
Luscious Garage 459 Clementina; . Tues-Fri, 10am-4pm. "Monday Wanderings," art by Joe Dellert and Nancy Buffum. Through Dec 1.
Mark Wolfe Contemporary Art 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. "New 3-D Works," art by Danielle Giudici Wallis. Through Dec 24.
Market Street Gallery 1554 Market; 290-1441. "Recollections: Celebrating 30 Years of SCRAP," anniversary show for Scroungers' Center. Through Nov 25.
Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Impact Curve," art by William Swanson. Through Dec 24.
Mina Dresden 312 Valencia; 863-8312. Tues-Sat, 5-8pm; and by appt. "In the Name of Vanity," paintings by Andrzej Michael Karwacki. Through Nov 30.
Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. "Depleted Selves," a photographic project by Cheryl Meeker tracing boundaries between art, social consciousness and journalism. Through Nov 22.
Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "Another Life," work by Curtis Ripley; "Mood Indigo," work by Sheldon Greenberg. Through Jan 10, 2009.
Mollusk Surf Shop Gallery 4500 Irving; 564-6300. Daily, 10am-6:30pm. "Lavaflow," models, photographs and drawings by Craig Steely and paintings by Cathy Liu. Through Dec 4.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Freak of Nature," group show of natural imagery. Through Nov 29.
Orange Alley Project Orange Alley (between 25th and 26th St), SF. "All the Places in Your Mind Rise Up to the Surface and Build the World Around You," art by Jessica Rosen. Through Nov 23.
Park Life 220 Clement; 386-7275. Daily, 11am-8pm. "Funhouse," group show. Through Nov 30.
Patricia Sweetow Gallery 77 Geary, mezzanine level; 788-5126. Tues-Sat, 10:30am-5:30pm. "Afro Cosmonaut/Alien," work by Jefferson Pinder; "Dig It!," work by David Huffman. Through Dec 6.
Queen's Nails Projects 3191 Mission; 648-4564 Sat, noon-5pm; and by appt. "Fresquez.Meisner. Wilkes," works by Leslie Wilkes, Ben Meisner, and Charles Fresquez. Through Dec 14.
Rare Device 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. "Total Animal," new work by Matt Cipov. Through Dec 9.
Ratio 3 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. "ODO," work by Lutz Bacher. Through Dec 13.
RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. "Crude Reflections," photographs by Lou Dematteis and Kayana Szymczak; "Curse of the Black Gold," photographs by Ed Kashi; "Interior Relations," photographs by Ian van Coller. Through Dec 6.
Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. "Hunter Gatherer," work by Jason Villegas. Through Nov 26.
Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Paper Trails, " photographs by Vik Muniz. Through Nov 29.
Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. "The Transparent City," work by Michael Wolf. Through Jan 3, 2009.
Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "The Small Pictures," contact prints by Ruth Bernhard. Through Jan 17, 2009.
Root Division 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. "Historiographie," group show. Through Nov 22.
San Francisco Arts Commission Gallery at City Hall City Hall, One Dr. Carlton B. Goodlett Place, lower level; 554-6080, www.sfacgallery.org. Mon-Fri, 8am-8pm. "Insights 2008," works by blind and visually impaired artists. Through Dec 12.
SF Black and White Gallery 619 Post; 929-9424. Daily, 9am-9pm. "This Place Called Poetry," WritersCorps exhibition. Through Jan 24, 2009.
San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, 10am-5pm. "Banned and Recovered: Artists Respond to Censorship," group show. Through Nov 26.
San Francisco Museum of Modern Art Artists Gallery Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. "30th Anniversary Exhibition," group show. Through Nov 21.
San Francisco State, Humanities Building 1600 Holloway, 5th floor; 405-0599. Mon-Fri, 11am-4pm. "Agatha Christie's Egypt: Life on the Nile in the 1930s," historical exhibition. Through Dec 12.
Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "The Secret History of Kiss," new works by Ron English. Through Dec 6.
Silverman Gallery 804 Sutter; 225-9508. Call for hours. "Other than History," works by Torreya Cummings, Patricia Esquevias, and Airycka Rockefeller. Through Nov 22.
SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Wed-Fri, Noon-4pm; Sat-Sun, 10am-5pm. "Synthetic Masquerade," group show. Through Nov 26.
Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "The Celluloid Bible: Film Posters Inspired by Scripture," vintage movie posters. Through Dec 14.
Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "New Paintings," work by Robert Donals. Through Dec 13.
University High School 3065 Jackson; 447-3100. Mon-Fri, 10am-3pm. "The Jangs," photography by Michael Jang. Through Nov 21.
Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. "Conflict Resolution," work by Teddy Cruz and Pedro Reyes. Through Dec 13.
Zinc Details 2410 California; 776-2100. Mon-Sat, 11am-7pm; Sun, noon-6pm. "Rock 'n' Roll Modern," work by Dan Stiles. Through Dec 31. SFBG

stage



Firestarters: Myers Clark, from left in left image; Keith Pinto, background; Dan Wolf; and Tony Shepherd run through a fluid mixture of music and movement in *Angry Black White Boy*, and Merce Cunningham's *Suite for Five* — Cedric Andrieux pictured — points to the choreographer's genius. | *SUITE FOR FIVE* PHOTO BY TONY DOUGHERTY

Rap-erations

Crisscrossing race and identity in *Angry Black White Boy*

By Robert Avila
› a&eletters@sfbg.com

REVIEW Even if the rest of the "change" he's been promising remains elusive, Barack Obama's resounding electoral win is already change — and of a profound kind — given its undeniable impact on racial consciousness among African Americans, Americans at large, and no doubt people around the globe. Of course, nobody thinks racism disappeared overnight Nov. 4. If anything, the day marks an opportunity for a reinvigorated dialogue on the complexities of race and racism in the 21st-century United States. Dan Wolf's vigorous and inviting stage adaptation of Bay Area author Adam Mansbach's 2005 novel, *Angry Black White Boy*, might seem like an ideal instance, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it.

Mansbach's satirical but searching story concerns a white Jewish suburban hip-hop enthusiast, Macon Detornay (played appealingly by Wolf), whose guilt-tinged identification with African American culture and corresponding aversion to the white mainstream has him uneasily straddling two worlds, eventually bringing them into comically dramatic collision. Macon's guilt stems partly from a great-grandfather who, as a professional baseball coach, tormented the only black athlete who dared to hold his own on an all-white team.

Macon's familial history is also, along with hip-hop, his bridge to dorm-mate and fellow Columbia University freshman Andre (played with laidback poise by Myers Clark), whom Macon arranges to live with after learning that Andre is the great-grandson of the same ballplayer his own ancestor victimized. Andre is bemused but generous in the face of Macon's attempt to make amends. More skeptical is Andre's friend Nique (a potent Tommy Shepherd, also supplying the fine original music and soundscape). But Macon, a part-time cab driver, earns street cred when he begins robbing his fares (white dudes played by fourth ensemble member Keith Pinto) at the first sign of idle middle-class racism, becoming a notorious outlaw his victims improbably recall as black. The three new friends form the Race Traitor Project to capitalize on Macon's ironic celebrity, organizing a "day of apology" wherein white America confronts its racist demons. Naturally, things don't go as planned, and the pressure brings latent tensions surrounding Macon's fraught identity to a boil.

While wisely concentrating on the ample humor in a story that's a bit contrived even for satire, director Sean San Jose and cast (all but Clark are members of hip-hop group Felonious) propel the action through a fluid, combustible mixture of music and movement, with sharp choreography from Pinto. But as staged, the themes are less than provocative, in part because the other characters remain subordinated to Macon's limited perspective, itself almost too "black and white." Nevertheless, the cohesive, versatile ensemble and Wolf's sympathetic approach translates, under San Jose's attentive direction, into an engaging theatrical hybrid, whose punctuations and rhythms carry their own share of emotional content and cultural meaning. **SFBG**

ANGRY BLACK WHITE BOY
Through Nov. 23
Thurs.-Sun., 8 p.m., $15–$25
Intersection for the Arts
446 Valencia, SF
www.theintersection.org

INSPIRING AT 89: MERCE CUNNINGHAM'S IMAGINATION AND CRAFT IMPRESSES

REVIEW After the Company's opening night performance on Nov. 7, 89-year-old Merce Cunningham took to the Zellerbach Hall stage in a wheelchair. With his impish smile still intact but otherwise looking frail, he spread his hands. That's when I started to cry for the second time that week. It's what happens when history unfolds before your eyes.

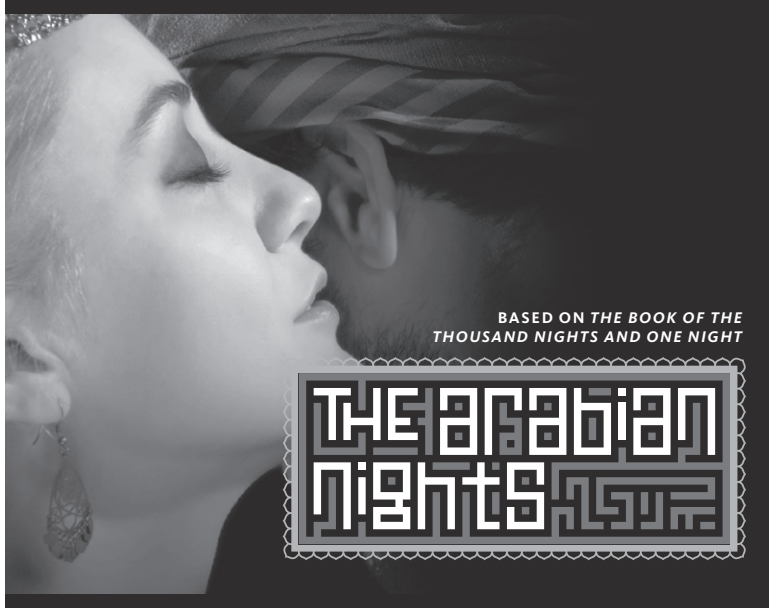
Cunningham is the single most important 20th century choreographer still alive — and still working. The opening concert of his company's two-week residence showed why: imagination, buoyancy, and impeccable craft. Nowhere was this more evident than in the breathtakingly beautiful *Suite for Five* (1953-58), the company's first group piece — its male roles originally realized by Cunningham himself and our own blithe spirit, Remy Charlip. As performed by Julie Cunningham, Holley Farmer, Daniel Madoff, Rashaun Mitchell, and Marcie Munnerlyn, the work was crystalline in its transparent clarity. Every unadorned gesture, every gazelle leap, and every pivoting turn filled the stage with radical purity. One can only fantasize about what the original audiences must have thought at a time when Martha Graham and Jose Limon still dominated concepts of modern dance. Only Balanchine could rival Cunningham.

In this context the other two pieces, *eyeSpace* (2006) and *BIPED* (1999), with many more resources and 40 years of dance-thinking behind them, seemed almost tame. *EyeSpace* was made with the iPod generation in mind. You could either bring your own, or borrow one in Zellerbach's lobby. Mikel Rouse's score was made of environmental sounds — mostly urban but also from nature — and you superimposed the sounds you could find at the moment. Cunningham's urgent choreography had the quality of bouncing water drops on a hot griddle. A dozen performers popped off the floor, in and out of the wings, into unisons, trios, and off-kilter solos in this good if not spectacular late Cunningham.

The astounding *BIPED* juxtaposed the 13 company members with three "virtual" dancers, created with Shelley Eshkar and Paul Kaiser's motion-capture technology. Projected onto a scrim of ever-changing light beams, the work suggested a voluminous universe whose spatial dimensions expanded and contracted, dwarfing or putting into relief the glorious performers. In this third viewing, *BIPED* still felt too long, and Gavin Bryars' textured score didn't help. For the metaphorically inclined, however, the piece's pulsating sense of presence suggests nothing less than a physical universe made up of light and energy. **(Rita Felciano)**

MERCE CUNNINGHAM DANCE COMPANY Fri/14–Sat/15, 8 p.m., $26–$48. Zellerbach Hall, UC Berkeley, Berk. (510) 642-9988, www.calperfs.berkeley.edu

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LEVYdance

PREVIEW LEVYdance company is small: only five performers. But they dance big — hugely physical, totally in charge — and they also think big. They once performed at ODC Theater, but that was too small. Last year they pushed themselves onto the much larger stage of Kenbar Hall at the Jewish Community Center, yet even that space proved too confining. So for the fall season LEVYdance created its own space on the street outside their studio, where they built three stages connected by catwalks. Audiences are interspersed between them. The location: one of the city's smallest alleys — with very supportive neighbors. No wings or sets. Graffiti will have to do. Since it's November, the company will provide hot beverages. For sweaters, blankets, and hats, you're on your own. The program includes three world premieres: *Physics*, with a commissioned score by composer-DJ Mason Bates, which looks at the forces the body is subject to; *Wake*, a duet about the essence of communication for company veterans Brooke Gessay and Scott Marlow; and a yet-unnamed ensemble work performed to music from the Middle Ages. The event also introduces LEVYdance's newest member, Aline Wachsmuth. Last year's pop music-inspired and now-reworked *Nu Nu* completes the lineup. **(Rita Felciano)**

LEVYDANCE Wed/12-Sat/15, 8 p.m., $20–$30. Heron Street, off Eighth Street between Folsom and Harrison, SF. www.brownpapertickets.com.

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

As Bees in Honey Drown New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. Previews Fri/14. Opens Sat/15. Wed-Sat, 8pm; Sun, 2pm. (No performances Sun/16 and Nov 26 and 27) Through Dec 21. A successful gay twentysomething novelist catches the attention of a mysterious celebrity stalker.
La Boheme War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. Opens Sun/16, 2pm. Runs Nov 19 and Dec 2 and 4, 7:30pm; Nov 22, 25, 28, and 29, 8pm; Nov 30 and Dec 7, 2pm. Through Dec 7. Quinn Kelsey and Brian Mulligan share the role of Marcello in San Francisco Opera's production.
Evie's Waltz Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. $15-45. Previews Wed/12-Fri/14, 8pm. Opens Sat/15. Wed-Sat, 8pm; Sun, 2:30 and 7pm; Nov 19 and Dec 3, 2:30pm. (No performances Nov 26-27.) Through Dec 7. A boy is suspended for carrying a gun to school, and his family is drawn into a cat-and-mouse game with his girlfriend.
Long Days Journey into Night Diego Rivera Theatre, Phelan and Judson; 452-5185. $10-15. Opens Thurs/13. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 22. Lee Meriwether plays Mary Turner in Eugene O'Neill's work.
No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. $15-35. Opens Thurs/13. Thurs-Sat, 8pm (no shows Nov 27, Dec 4-5). Through Dec 13. In this semiautobiographical play Carlo D'Amore takes the audience on a ride through life with a con artist mother.

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-71. Opens Thurs/13. Tues-Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performances Nov 27 and Dec 25; no matinees Thurs/13, Sat/15, Sun/16, Nov 20, Dec 4, 13, and 20, and Jan 1; special 2pm performance and no evening performance Dec 24.) Through Jan 4, 2009. Mary Zimmerman writes and directs this adaptation of *The Book of the Thousand Nights and One Night*.
The Seafarer Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. $10-55. Previews Thurs13-Sun/16. Opens Tues/18. Runs Tues, Thurs-Fri, 8pm; Wed, 7:30pm; Sun, 7pm. Quirky Irishmen play a high-stakes poker game on Christmas Eve in this play by Conor McPherson.

ONGOING

Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. $15-25 sliding scale. Thurs-Sun, 8pm. Through Nov 23. Violence, hip-hop culture, and identity are tackled in Dan Wolf's adaptation of Adam Mansbach's provocative novel.
Animal Kingdom Boxcar Theatre, 505 Natoma; 776-1647, www.voteanimal.com. $24. Thurs-Sat, 8pm. Through Sat/15. The contemporary fairy tale lampoons electoral politics.
Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.
Circus Finelli Stage Werx, 533 Sutter; www.circusfinelli.org. $12-15. Fri-Sun, 8pm. Through Sun/16. The troupe mixes Slavic slapstick comedy with comedy and flying cutlery.
The Elixir of Love War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. Nov 26, 7:30pm; Nov 23, 2pm; Fri/14 and Tues/18, 8pm. San Francisco Opera presents Gaetano Donizetti's comedy, directed by James Robinson and showcasing soprano Inva Mula and tenor Ramon Vargas.
Forever Tango Post Street Theatre, 450 Post; 771-6900, www.ticketmaster.com. $50-75. Wed-Sun, 8pm; Sat-Sun, 2pm Through Sun/16. The Luis Bravo-created celebration of the music and dance of Argentina showcases 14 world-class tango dancers, a vocalist, and orchestra.
Friends Brava Theater, 2781 24th St; 641-7657, www.brava.org. $10-35. 8pm. Through Nov 21. Incoming artistic director Raelle Myrick-Hodges inaugurates Brava's new, somewhat sightline-challenged studio theater with Japanese playwright-novelist Kobo Abe's 1967 black comedy about a man (Anthem Salgado) who finds his apartment invaded by an eight-member family of complete strangers. The piece is an intriguing, even unexpected choice but any production must overcome the by now formulaic feel to its heavy-handed meld of Abe's quirky sensibility with Theatre of the Absurd–style social alienation and embattled individualism. Despite a promising opening, the production only adds to the inherent difficulty. Although the script calls for little else, Salgado's everyman still veers too mechanically between innocent acquiescence and screechy indignation. Meanwhile, the rest of director Myrick-Hodges' cast, despite some dependable talents like Garth Petal in the role of the father, is uneven in both skill and tone to the point of seeming to act in several plays at once — which is alienating, but not in a good way. (Avila)
Ghost Train Coming The Garage, 975 Howard; 585-1221, www.pustheatre.com. $7-15. Thurs-Sat, 8pm. Through Nov 22. The last time Performers Under Stress tackled the world's oldest profession they did it within the strait-laced Victorian confines of George Bernard Shaw's *Mrs. Warren's Profession*, a play as ultimately unsentimental as the savviest street-walker. Barreling in on the opposite end of the sentimentality spectrum is this year's PUS paean to prostitution, Charles Pike-penned *Ghost Train Coming*, which works its way towards a happy ending through a circuitous backroad lined with hallucinations, violent lowlifes, and *The Love Boat*. Though the gist of the storyline is straightforward enough, boy meets girl — or rather, grieving widower meets beleaguered neighborhood hooker — the continuity is occasionally hijacked by the specter of Elvis (Valerie Fachman), who apparently lives in unhappy hooker Jackie-O's steamer trunk, emerging at random moments to pickpocket her seedy clientele or engage her in sparring matches. Fachman goes somewhat awry since in her game attempt to inhabit a male body and actually loses the sinuous grace of Elvis himself — coming off more like a ham-fisted impersonator on the casino circuit than the king of rock 'n' roll. On the other hand, frequent PUS collaborator Dale Tagtmeyer's understated performance as über-nebbishy Harry who falls for Monica Cortes Viharo's Jackie-O, is both convincing and poignant, and Vincent Faso's low-rent private investigator Melvin Purple is hilariously unhinged. (Gluckstern)
Girl Crazy Eureka Theatre, 215 Jackson; 255-8207. $24-42. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Sun/16. 42nd Street Moon produces the 1930 musical with music and lyrics by George and Ira Gershwin.
Boris Godunov War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. Wed/12, 7:30pm; Sat/15, 8pm. San Francisco Opera presents the company premiere of Mussorgsky's original seven-scene masterwork, starring bass-baritone Samuel Ramey.
The Last Yiddish Poet Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $30-34. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 14. A mythical Yiddish poet journeys into his past through a landscape full of humor, music, and giant puppets in this production, staged by Traveling Jewish Theatre in celebration of its 30th anniversary.
Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. $20. Thurs, 8pm.Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.
March to November Phoenix Theater, 414 Mason; 814-3944, www.sleepwalkerstheatre.com. $14. Thurs-Sat, 8pm. Through Sat/15. Sleepwalkers Theatre looks at the relevance of political theater with a classic heroic narrative.
The Monk EXIT Stage Left, 156 Eddy; 994-1367, www.myspace.com/ambrosioandmatilda. $10-20. Fri-Sat, 8pm. Through Nov 22. No Nude Men Productions offers a game but ultimately mud-

dled staging of Nirmala Nataraj's lopsided adaptation of the notorious 18th-century English gothic novel by Matthew Lewis, about the rise and fall of a brilliant but prideful, flesh-loving Spanish monk named Ambrosio (Ryan Hayes). Making distant but tantalizing sport of papist Spain's decadent golden age, Lewis' yarn offers details salacious, violent, and spooky but the complex plotline comes across here in so condensed and choppy a form, with the characters so unevenly developed, that it all makes surprisingly little impact. Hayes' naughty monk is intermittently persuasive but then he's only intermittently present amid all the hubbub of subplots, and in general seems to be acting more or less alone (a notable exception being scenes opposite the talented Cassie Powell). The story almost seems too involved for effective staging, but director Stuart Bousel's large cast also lacks clarifying cohesion, despite a few able renderings of the hefty expository dialogue and some momentary advantage taken with sight gags, masks and group chanting. (Avila)

Of Mice and Men Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. $34. Thurs-Sat, 8pm. Through Nov 29. Actors Theatre presents a staging of John Steinbeck's novel of hope and shattered dreams during the Great Depression.

One Hundred Years of Queer Theatre Theatre Rhinoceros, 2926 16th St; 552-4100, ext. 104, www.therhino.org. $15-25. Wed-Sat, 8pm; Sun/16 and Nov 23, 3pm. Through Nov 23. Eastenders' seventh short-play fest is a survey of treatments of queer identity and life in the 20th century, co-produced with Theater Rhinoceros, the country's longest-running queer theater. Running in repertory, a total of eight plays — including lesser known works by the likes of Tennessee Williams, Djuna Barnes, and Joe Orton as well as a world premiere of a 1907 play by "the Russian Oscar Wilde" Mikhail Kuzim — takes place over three separate evenings. Series C includes director Mary Guzmán's fairly rocky but intermittently commanding revival of Cherríe Moraga's *Giving Up the Ghost*, exploring Chicana lesbian identity through LA-born Marisa (played as adult by Jessie Aguirre and as teenager by Natalia Maria Toscano) and Mexican-born painter Amalia (Maria Carolina Morales Aguilar). Craig Lucas's two-hander *Bad Dream* is an intimate reflection on the impact of AIDS in a comic mode, highlighting a late-night conversation between HIV-positive Malcolm ('Drew Todd) and restless but committed mate Robert (P.A. Cooley). Director Jon Wai-keung Lowe and cast nail the comedy, but the play's deeper chords don't quite sound. Finally, Susan E. Evans directs an enjoyable production of Tony Kushner's cleverly unexpected riff on Shakespeare's Sonnet 75, set between a hyper-neurotic patient (a hilarious Dale Albright) and his weary former analyst (Carolyn Doyle), each shadowed by the presence of their respective lovers (Aaron Tworek and Diana Dorel Gutierrez). (Avila)

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

The Quality of Life American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Tues-Sat, 8pm; Sat-Sun, 2pm; Sun/16, 7pm. Through Nov 23. Laurie Metcalf, Caroline Lagerfelt, JoBeth Williams, and Steven Culp appear in this drama inspired by events occurring during the Mt. Vision Fire of 1995.

The Rocky Horror Show Victoria Theatre, 2961 16th St.; www.rockysf.com. $22-35. Thurs-Fri, 8pm; Sat, 9 and 11pm. Through Sat/15. Owing to some brain-teasing metaphysical paradox, doing the Time Warp apparently never grows old. And although it's a reverently traditional take with few surprises, Ray of Light's production of the *Rocky Horror Show* proves as much, hitting all the right notes. Director Cate Caplin's smooth helming of Richard O'Brien's 1973 musical — basis for the undying midnight movie known for its extravagant audience participation rituals — includes fine choreography and respectable turns by an enjoyable cast, headed up by a formidable Jef Valentine as extraterrestrial transvestite and mad scientist Frank N Furter, a Halloweenie hero if there ever was one. Frank, of course, oversees the salacious, storm-shrouded castle wherein car-stranded, newly engaged squares Brad (Jason Hoover) and Janet (Rebecca Pingree) find themselves morally corrupted, or lightened up anyway. Naturally, it's all an excellent excuse for a lot of lighthearted raunch and romp, tricked out in fishnets, garters, and black lipstick and propelled by rock-fueled songs, enduringly catchy and solidly rendered under Ben Prince's musical direction, as well as the requisite call-and-response from a perennially enthusiastic audience. (Avila)

Russian on the Side Marines Memorial Theatre, 609 Sutter; 771-6900, www.russianonthesideonline.com. $29-49. Wed-Fri, 8pm; Sat, 3 and 8pm; Sun, 3 and 7pm. Through Sun/16. Mark Nadler's one-man musical comedy tickles the ivories, traveling from Stravinsky to Sondheim while dishing the canonical composers.

Shining City SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. Wed-Fri, 8 pm; Sat, 3 and 8pm; Tues, 7pm. Through Nov 22. The intimate setting and director Amy Glazer's skillful care make SF Playhouse's Bay Area premiere of *Shining City* something approaching ideal. In its best moments, Conor McPherson's 2004 play feels so hushed and private, subtle and specific, that you want to huddle close, absorbing every inflection and gesture. Set in the newly acquired office of ex-priest and first-time therapist Ian (Alex Moggridge), *Shining City* centers grippingly on a middle-aged Dublin businessman and recent widower (Paul Whitworth) who, believing he's been visited by his dead wife, turns in desperation to the self-conscious but earnest young man, secretly adrift with conflicted yearnings and a disintegrating relationship of his own. McPherson is a serious storyteller whose penchant for ghost stories cleverly emphasizes the mediating work stories themselves do: shuttling like shades between our inherent loneliness and the intangible but inescapable world of other people. On the one hand, the play suggests — in psychoanalytic fashion — that only by formulating our story can we hold our demons at bay, casting some light around the darkened impression of our grief and anxiety. At the same time, McPherson offers the terrible, mischievous logic that stories might in turn reach out to us with an urgency of their own. (Avila)

Shocktoberfest!! 2008: Elemental Horror Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Thurs-Sat, 8pm. Through Nov 22. That unholy All Hallow's Eve tradition, Thrillpeddlers' Shocktoberfest is back to wreak its finely tuned Grand Guinol-esque havoc, with a simply rendered array of visceral special effects that are better than ever. Upping the ante on naturalism, this year's batch of scary stories reveal the most frightening monster of all: humankind. From a twisted Klondike expedition gone awry to a hopeless battlefield in turn-of-the-century Beijing, the gritty settings are far removed from the drawing rooms and vapors of the haunted-house parlor set. In *A Difficult Passage*, a band of prep-school youths "strike out against the wilderness" to tragic-comic effect, while *The Kindest Thing* pits the jaw-clenched stoicism of doomed soldiers against the moral vacuum of war. The retro-futuristic sci-fi fantasy, *A Slight Tingling*, set in the innocuous office of Dr. Verdier, is the only play of the three with a bourgeois setting. What occurs within the Doctor's chamber is not quite innocuous, and this revived Thrillpeddler classic emerges as the evening's campiest vignette. (Gluckstern)

Squeeze Box The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $22-35. Sat, 5pm; Sun, 7pm. Through Dec 14. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith. If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born

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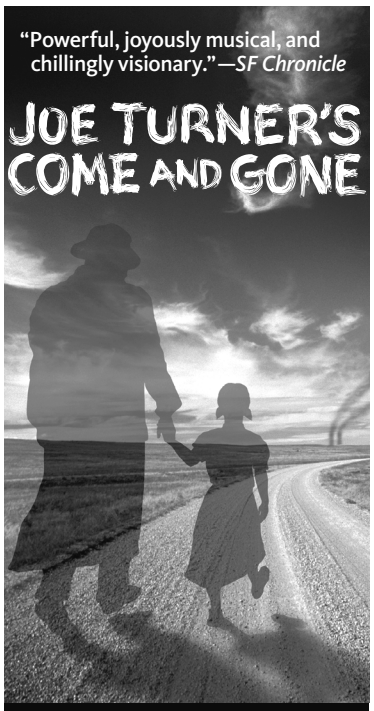
Laurie Metcalf and Dennis Boutsikaris in *The Quality of Life* (photo by Kevin Berne)

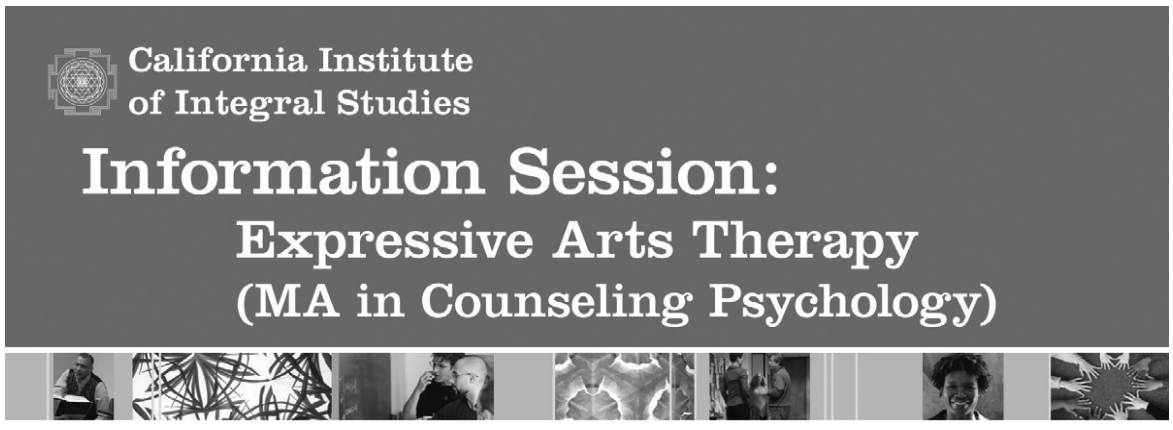
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THEATER

CONT››

performer with a veteran's chops, giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)
Towle's Hill The Marsh Main Stage, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-50 sliding scale. Fri, 8pm. Through Nov 21. Mark Kenward's solo show about California's oldest family winery returns from a 10-city tour; each performance concludes with a wine tasting.
Two by Woody! The Custom Made Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. $10-25. Wed-Sat, 8pm. Through Dec 13. Custom Made presents two recent plays by Woody Allen: *Riverside Drive* and *Central Park West*.
›› **Victims of Duty** Cutting Ball Theater, EXIT on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 23. Choubert (David Sinaiko) and Madeleine (Felicia Benefield), a comfortably complacent bourgeois couple, discuss the modern drama from their pleasant Parisian perch when a knock at the door interrupts them. A detective (Ryan Oden) is looking for the occupant of a neighboring apartment. They eagerly cajole him into coming inside, but immediately Choubert becomes the object of the increasingly ruthless investigation, transforming the pair's staid surroundings into an embattled landscape of subconscious anxieties and desires. In Cutting Ball Theater's sleek production, that landscape includes unexpectedly fertile valleys of grief, betrayal, and sexual sublimation as well as gleaming peaks of unfettered violence and Marx Brothers–like mayhem. Of course, the playful discussion of modern theater is only one of the representative gestures here of said modern theater, not least the works of Eugene Ionesco, whose *Victims of Duty* (1953) helped inaugurate the Theatre of the Absurd. And yet artistic director Rob Melrose's sure handling of this rarely staged early work shows it too vital and resonant to feel like a mere history lesson — even as the surprisingly contemporary thrust of its satirical dream-logic forces us to consider how far back this "post-9/11" moment of crisis really goes. (Avila)
›› **The W. Kamau Bell Curve** Climate Theater, 285 Ninth St; www.brownpapertickets.com. $25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Dec 13. (Also SF Playhouse Studio Theater, 533 Sutter; Jan 8-Feb 28, 2009; Thurs-Sat, 8pm.) Comedian W. Kamau Bell takes a witty, insightful look at race in the context of an election year that has brought new meaning to the words "White House."

DANCE

Lily Cai Chinese Dance Company Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS, www.ybca.org. $25-38. Fri/14-Sat/15, 8pm. For their 20th anniversary season, the company performers highlights from its repertoire.
Casa Patas with Guadalupe Torres Golden Gate Club, Presidio, 135 Fisher Loop; www.presidio.gov/calendar. Free. Thurs/13, 8pm.
Delinquent Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS, www.ybca.org. $20-25. Thurs/13-Sat/15, 8pm. Keith Hennessy presents a world premiere work that unites dance, spoken word, and aerial feats, while incorporating sets by Ryon Gesnick and murals by Rigo 23.
Forging Ahead CounterPULSE, 1310 Mission; 1-800-838-3006, www.brownpapertickets.com/event/40139. $15-20. Fri/14-Sun/16, 8pm. Dance Continuum SF offers four world premieres and one revisisted work.
Gnosis Dance Collective Project Artaud Theater, 450 Florida; 626-4370, www.artaud.org/theater. $30. Sat/15, 8pm. The charity showcase of hip-hop, modern, tango, salsa, and ballroom dance benefits the Alliance for Lupus Research.
Origins NOHSpace, 2840 Mariposa; 621-7978. $15-25. Mon/17-Tues/18, 8pm. Dance Monks and BodiGram stage dance, puppetry, and live music.
Pilot 53: Drop ODC Dance Commons, Studio B, 351 Shotwell; 863-9834, www.odctheater.org. $12. Sat/15, 8pm; Sun/16, 7pm. The 53rd edition of the program presents promising new works by six choreographers.
Moving Studies The Garage, 975 Howard; www.975howard.com. $10-20. Sun/16, 8pm. RAW (Resident Artists' Workshop) highlights choreography by Laura Bernsconi and Enrico Labayen.
SITE Dance Mission Theater, 3316 24th St; 1-800-838-3006, www.brownpapertickets.com. $15-20. Thurs/13-Sat/15, 8pm. It's so easy to take our artists for granted. Maxine Moerman has been making dances for more than a dozen years for her Maxine Moerman Dancetheatre. All she does is work at her craft in order to make dances. She chooses her dancers and musical and visual collaborators with great care. The result is polished and professional. This latest program deserved a much bigger audience than it got. It offered three very different pieces: the new *SITE* was based on city explorations by the company, but there was nothing literal about what they brought back to the studio. What was distilled were fragile memories, a sense of absence, and a touch of community. Imagine looking inside the image of one those tendril-like Art Nouveau women, and you get a sense of the contradictions that boil inside the 1996 *dear*, danced beautifully by Christy Funsch. It was one of the best solos I had seen in a long time. The furtive *Far Away from Everywhere* (2006) is hilarious, a little scary, and ever so clever. A must for film noir fans. (Felciano)

BAY AREA

Solo/Tongues University Theatre, 25800 Carlos Bee, Hayward; (510) 885-3118. $5-10. Fri/14-Sat/15, Nov 21-22, 8pm; Nov 23, 2pm. *Solo* features original solo performances, and *Tongues* interprets Sam Shepard's play as dance-theater.
The Scales of Memory Memorial Auditorium, Stanford; (650) 725-ARTS, livelyarts.stanford.edu. $12.50-60. Wed/12, 8pm. Urban Bush Women and Compagnie Jant-Bi offer a work about love, resistance, and memory.

PERFORMANCE

Christine Andreas and David Burnham Empire Ballroom, Sir Francis Drake Hotel; 392-4400, www.bayareacabaret.com. $40-45. Sun/16, 7pm.
BATS Improv Theatre Bayfront Theater, Building B, Fort Mason Center; 474-6776, www.improv.org. $12-20. Opens Sat/15, 8pm. Runs Fri-Sat, 8pm. Through Dec 20. The group stages holiday improv shows.
Blackbird: A Queer Vocal History Mama Calizo's Voice Factory, 151 Mission; 970-9102, www.eyezen.org. $20. Fri/14-Sun/16, 8pm; Nov 20-23, 8pm. Seth Eisen debuts a history of maverick performers who gave voice to the queer underground.
›› **Rita Moreno** Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.ticketweb.com. $50-55. Tues-Sat, 8pm; Sun, 5pm. Through Nov 23. The Oscar-, Tony-, Emmy-, Grammy-, and Golden Globe-winner pays tribute to the great composers of Broadway and American standards.
›› **Mortified** Make-Out Room, 3225 22nd St; www.eventbrite.com. $12-15. Fri/14-Sat/15, 8pm. The grassroots comedy collective sifts through teen-angst-filled journals, poems, letters, lyrics, and schoolwork to unearth its hilarious material.
On the Rocks Off-Market Theaters, Studio250, 965 Mission; 1-800-838-3006, www.brownpapertickets.com. $18-20. Thurs/13-Fri/14, 8pm; Sat/15, 2 and 8pm; Sun/16, 2pm. Dina Laura and Mina Radhakrishnan present the Bay Area premiere of a humorous play about boys, beer, and broken relationships.
Please Feed My Animal Mama Calizo's Voice Factory, 151 Mission; 509-5403. $15-20. Fri/14-Sat/15 and Nov 21-22, 8pm; Sun/16, 3pm. A dance-theater trilogy of fractured fairy tales.
Red Hots Burlesque El Rio, 3158 Mission; 282-3325, www.elriosf.com. $5-10. Fri/14, 7:30pm. Mini Marilyn Manson heads a lineup of under-5-feet performers.

COMEDY

Cobb's Comedy Club 915 Columbus; 928-4320. Thurs/13, 8pm; Fri/14-Sat/15, 8 and 10:15pm; Sun/16, 7pm: Jameson Comedy Tour with Danny Bevins, Pete Correale, Michael Loftus, and Billy Gardell, $15.50-20.50.
The Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com. Third Sat 10pm: "Things We Made," with Patrick Bulger, Jesse Fernandez, and Paul Marino, $10.
Dolores Park Café 501 Dolores; 522-3737, www.doloresparkcafe.com. Fri/14, 7:30pm: Kung Pao Kosher Comedy presents the 4 3/4 annual Café con Comedy, $7-15.
Punch Line 444 Battery; 397-7573. Wed/12-Thurs/13, 8pm; Fri/14-Sat/15, 8 and 10pm: Mitch Fatel with Gary Cannon, $18.50-22.50. Sun/16, 8pm: SF Comedy Showcase, $12. Tues/18-Nov 20, 8pm; Nov 21-22, 8 and 10pm: John Caparulo with Robert Mac and Brendan Lynch, $15-21.
Purple Onion 140 Columbus; 863-1076, www.purpleonioncomedy.com. Wed, 9pm: "Justin McClure and Friends." Ongoing. Thurs/13, 7:30pm: Eddie Ifft.
Rickshaw Stop 155 Fell; 831-2011, www.rickshawstop.com. $20. Wed/12, 9pm: Doug Stanhope with Brendon Walsh. SFBG



Sergi Jorda and the ReacTable

PREVIEW The ReacTable is a collaborative electronic music instrument with a tangible multi-touch tabletop interface. It constructs different sonic topologies through a kind of visual modular synthesis. Several simultaneous performers share control over the ReacTable by moving and rotating objects on the luminous round table surface. Square objects are sound generators. Rounded square objects are sound filters. Rotating these objects alters their frequency. They interact with each other dynamically based on their proximity.

Still doesn't make sense? It probably won't until you actually see the ReacTable. It looks like it's straight out of Tomorrowland, but it's not the creation of mad professor and notorious kid-shrinker Wayne Szalinski. It actually exists in Todayland, and was developed by Sergi Jorda in Barcelona. Björk, who some people view as an earth intruder from the future, recently mastered the ReacTable, using it throughout her *Volta* world tour. It's ideal for improvisational performance — multiple players can use physical objects interactively to create a unique, visually tangible sonic experience.

To learn more about the ReacTable, you can attend a lecture by Jorda this week. Then a few days later you can hear it, in a concert of ReacTable solos and duets by the composer-inventor and an array of local instrumentalists. **(Michelle Broder Van Dyke)**

SERGI JORDA AND THE REACTABLE Lecture Mon/17, 7:30–10 p.m., free. Concert Nov. 21, 8 p.m., $6–$12. Mills College Music Building, Ensemble Room, 5000 MacArthur, Oakl. (510) 430-2334, www.music.mills.edu/events

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

"History of the Italian Arpa Doppia and Welsh Triple" Koret Auditorium, San Francisco Main Library, 100 Larkin, SF. (510) 548-3326. 6-7:30 p.m., free. Dr. Cheryl Ann Fulton presents a lecture-demonstration on the history of the triple harp.

THURSDAY 13

"History and Secrets of Sicilian Food" Insitituto Italiano di Cultura, 425 Washington, SF. 6:30 p.m., free. Author Marcella Croce shares smarts about cuisine in Sicily.
"Synthetic Biology Teach-In" Mission Creek Community Center, Mission and 4th St, SF. (415) 431-1918. 9 a.m.-5 p.m., free (please RSVP). A group of speakers take on the subject of extreme genetic engineering. Suggested post-event viewing material: Bong Joon-ho's 2006 film *The Host*.

FRIDAY 14

"San Francisco Green Festival" Concourse Exhibition Center, 635 8th St, SF; and Giftcenter Pavilion Theater, 888 Brannan, SF. 1 (800) 58-GREEN. Noon-7 p.m. (also Sat/15, 10am-7pm; Sun/16, 11am-6pm), $10-15. Global Exchange and Co-op America presents the fest's seventh incarnation, with 150 speakers and a market of over 400 exhibits. Speakers include Cornel West and Winona LaDuke.

SATURDAY 15

California Trip Borders, Stonestown Galleria, SF. (415) 731-0665. 3 p.m., free. Richard Blair and Kathleen Goodwin discuss their vivid photo monograph, reading excerpts and presenting a slide show.

"Queer Porn for Paint!" Femina Potens, 2199 Market, SF. (415) 864-1558. 8 p.m., $10-15. A benefit for Femina Potens and the local debut of Madison Young's *Lesbian Life: Real Sex San Francisco*.

SUNDAY 16

C is For California **Children's Book Launch** Red Hill Books, 401 Cortland, SF. (415) 648-5331. 12:30-5 p.m. A concert and other events in honor of the publication of an alphabet book by students of the Claire Lilienthal and Alvarado elementary schools.

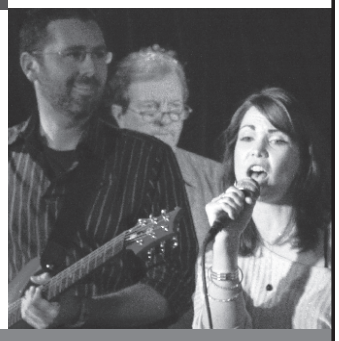
MONDAY 17

"Generalissimo Reeducation Demonstration (Exercise II)" Elbo Room, 647 Valencia, SF. (510) 261-4051. 9 p.m., $5. A performance of paeans to the virtues of organization, restraint, and unflinchingness.
Loot: The Battle Over the Stolen Treasures of the Ancient World Jewish Community Center, 3200 California, SF. (415) 292-1233. 8 p.m., $10-12. Sharon Waxman discusses her new book about art and history, which looks fascinating.

TUESDAY 18

Dr. Beatriz Merino Omni San Francisco Hotel, 500 California, SF. (415) 543-4669. 6 p.m., $15-25. The Peruvian prime minister discusses female political representation in Latin America.
"Gorilla Foundation Art Benefit and Silent Auction" 111 Minna Gallery, 111 Minna, SF. (800) ME-GO-APEx11. 6-9:30 p.m., $15-20. The friends of Koko host a benefit – a benefit with signed Koko art prints!
"A Tribute to Tony Curtis" Castro Theatre, 429 Castro, SF. (415) 863-0611. 7 p.m., $25-35. The superb Marc Huestis and the Mill Valley Film Festival present an in-person tribute to the great Mr. Curtis. Somebody please: ask him about *The Manitou* (1978). SFBG

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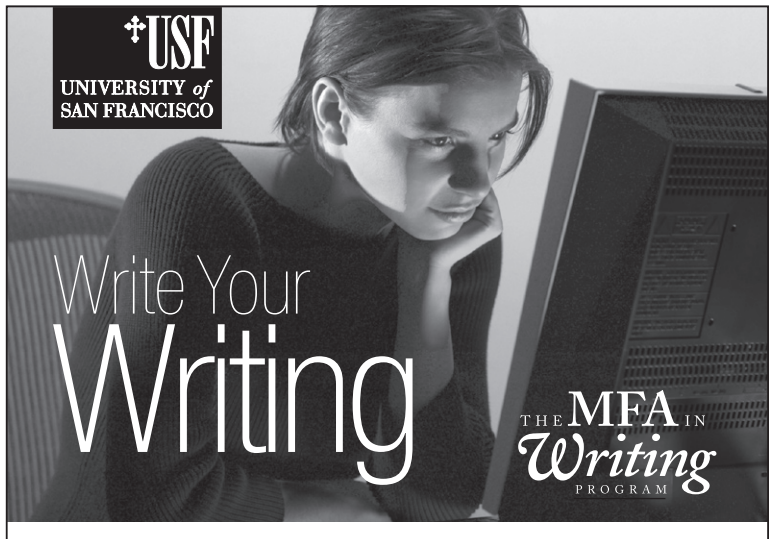


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D TERRESTIAL RADIO DJ
The top DJ's of the Bay will be featured in our upcoming special issue, SCENE: The Guardian Guide to Bay Area Nightlife and Glamour, coming Dec. 17!
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Educating Minds and Hearts to Change the World

The American imagination

Rose Aguilar looks for change on *Red Highways*

By Amanda Witherell
> amanda@sfbg.com

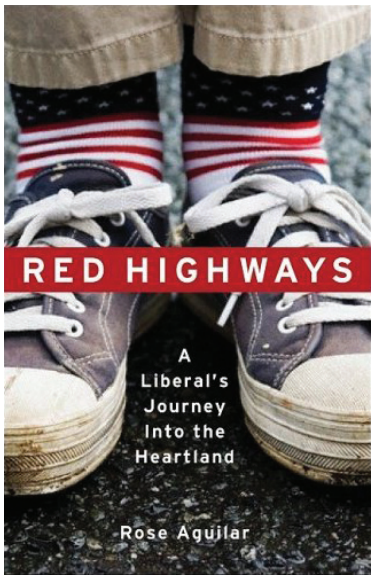
REVIEW If you're one of the 200,000 San Franciscans who voted for Barack Obama, maybe you're staring at that map of red and blue states wondering, "How could 56 million people vote for John McCain? Why is there still this incredible swath of crimson belting our country?"

Similar questions have been burning in the minds of liberals since the 2000 election. In 2005, San Francisco resident Rose Aguilar turned them into a quest: "One night, after spending several hours online, sending articles to friends who were probably sick of me barraging them with e-mails and practically falling over political books and magazines I had yet to open, I realized it was time to leave my comfort zone. I needed to turn off my computer and get out into the streets to find out why people vote the way they do and find out if we're as divided as we're led to believe."

Red Highways: A Liberal's Journey into the Heartland (PoliPoint Press, 221 pages, $15.95) is the result of Aguilar's six-month road trip through reliably red states to ask people why they identify with one party over another, or vote for certain candidates, or don't vote at all.

Aguilar, the host of *Your Call*, a public interest radio show on KALW, kept her mic keyed up and conducted hundreds of interviews as she and her boyfriend, Ryan, traveled by van through Texas, Mississippi, Oklahoma, and Montana. Some of these talks are with the hotel employees and restaurant owners one might typically encounter on a cross-country road trip. But Aguilar and her partner also venture to places they wouldn't normally go — places that are mainstays in the lives of many Americans. Malls and churches provide the setting for much of the narrative, but the duo also attend their first gun show, chill out at a water park, and take in a bull-riding event. Nearly every experience is charged with politics — even at Oklahoma's Bullnanza, Aguilar discovers riders who are heavily sponsored by the US Army.

Aguilar's easy prose style, no



doubt fine-tuned by her daily radio conversations, makes this part-travelogue, part-political inquiry a quick read, with a fine balance of visual observation, first-person anecdote (she outlines the challenges of roadside dining when you're a vegan), and political fine-tuning. Aguilar discovers that most people like to talk about politics, but feel they shouldn't. In Kerrville, Texas, she meets two closet Democrats, one who is a registered Republican because there are never any Democrats on the local ballot.

The phenomenon of closeted politics recurs as Aguilar travels deep into red state territory. She also criticizes the media for failing to adequately portray America's nuances. "We breathe the same air, we live under the same political system, we've probably seen the same television and news shows, and most of us grew up going to public schools," she writes. "Yet because we might vote differently once every four years, we find ourselves stereotyped in the national media and separated by red and blue borders."

While exposing the impact of political peer pressure, Aguilar also encounters jarring social inconsistencies — billboard advertisements for strip clubs compete with signs for mega-churches throughout Dallas. With an awareness of such juxtapositions, she seeks a deeper truth in her talks with gay conservative environmentalists in Montana, Republican funders of local Planned Parenthood chapters, and a pro-war Texas vegan. Their tales make her book an important piece of evidence on America's political complexity. *Red Highways* uncovers a country full of fierce individuals prone to herd mentality.

Aguilar finds islands of unquestionable compassion. Speaking with churchgoer Bob Bartlett after a service at St. Andrew's Presbyterian church in Austin, she asks him: "'I noticed that this is a progressive church. What does that mean exactly?'

"'It means we're open to everybody's thoughts and we're open to everyone, no matter what your nationality is or what your religion is or what your sex is. We like all of it.'

"CNN or MSNBC should send a reporter here to challenge stereotypes by doing a segment about religious Republicans who attend progressive churches in conservative-leaning states. This one wasn't hard to find. There must be others," she concludes.

In a Sept. 29 *New Yorker* article revisiting Lionel Trilling's *The Liberal Imagination*, a collection of essays written more than 50 years ago, Louis Menand wrote, "A key perception in *The Liberal Imagination* is that most human beings are not ideologues. Intellectual coherence is not a notable feature of their politics. People's political opinions may be rigid; they are not necessarily rigorous. They tend to float up out of some mixture of sentiment, custom, moral aspiration, and aesthetic pleasingness."

Menand goes on to point out that such assumptions need critical attention. Perhaps now, as the country decompresses from two years of campaigning that resulted in the election of the first black president to lead this diverse, complex, and deeply wounded populace, as people who voted Republican are already speaking about their pride in this historic moment, and as political commentators are already talking about the "purpleness" of the country and blurring of hard lines between states and political stances, writers and reporters like Aguilar will start to look more closely at who we really are. *Red Highways* deserves a place in the library of modern political Americana. SFBG

food + drink

THE BLENDER

(1) Pink Lady apples, Divisadero farmers market, SF
(2) Steamed pork bun dim sum, Gold Mountain, SF
(3) Day of the Dead feast, Regalito, SF
(4) Roasted chestnuts
(5) Election night champagne, consumed everywhere



Dishes at Kathy's California Chinese Cuisine have a north-China look with western US influence, complemented by an old world Vienna atmosphere. | PHOTOS BY RORY MCNAMARA

Chinafornia

By Paul Reidinger
› paulr@sfbg.com

The specter of linoleum haunts the neighborhood Chinese restaurant. Many of us have paid visits to these purgatories, where the food is tasty and cheap but the lighting is harsh and fluorescent and the flooring looks as if it had been laid down, without much love, during the Eisenhower administration. One ponders this trade-off, wondering, in particular, whether it's inevitable. Then one goes to Kathy's California Chinese Cuisine and finds an answer.

Rumors of Kathy's' culinary excellence had been reaching me for some time. I had seen the place often enough, certainly, in its snug little commercial strip at the dizzying confluence of Dewey and Laguna Honda boulevards and Woodside Avenue, just steps from Muni's Forest Hill metro station. But I only recently stepped inside for the first time and felt myself transported to ... Vienna! Of course, I had only just been to the real Vienna — for the first time — over the summer, so that wedding-cake city in the heart of *Mitteleuropa* was on my mind.

Kathy's isn't about wedding cakes or *Mitteleuropa*, but it does offer surprisingly gracious old world atmospherics, if one discounts the burbling aquarium just inside the front door, the scattering of gourds on the floor (in honor of Halloween and the autumn harvest), and the general storefront-spaciness of things. (There is no host's podium, just the fish tank, while the server's station is all the way at the rear of the dining room, like the check-in counter for an obscure airline in an obscure country.)

The floor is laid with handsome tiles that look as though they were quarried from a stormy sea, the walls are a discreetly sensuous peach color, and soft light flows from a pair of rather resplendent glass chandeliers, as well as from sconce lamps on the wall. From an unseen sound system I heard playing one evening — for our final Viennese touch — the final movement of Mozart's Piano Concerto No. 22 in E flat major. Also some Bach. The music was present but not obtrusive, which these days seems to be very much the exception to the rule. Considering that Kathy's does a lively takeout business, the restaurant's dining room is a startlingly attractive place to sit and have dinner, at least if your idea of having dinner includes conversation.

When "California" is used as a modifier with respect to some traditional cuisine, I immediately think of zucchini. Zucchini grow like weeds in our part of the world, and they turn up in highly unlikely spots, such as hor mak talay, the Thai dish of coconut milk and red curry. And they turn up at Kathy's, along with eggplant, tomatoes, and peppers. Somewhere in the kitchen is a ratatouille crying out to be made.

Kathy's isn't *that* Californianized, or Californicated, but there is a nice plate of stir-fried vegetables, the vegetable deluxe ($7.95), that features plenty of shredded napa cabbage, carrot coins, broccoli florets, and chunks of Japanese eggplant, with plenty of garlic and ginger and — the special touch — a ring of tissue-thin tomato slices arranged around the edge of a platter, like a link fence. The fence is both visually attractive and the source of a subtle acid zip.

Most of the food has a familiar north-China look, although there is the occasional wrinkle, such as red dumplings ($6.95), an octet of Chiclet-shaped, half-dollar-sized dough packets filled tight with minced, gingery pork and bathed in a thick, glossy reddish-orange sauce that's both sweet and hot.

Similar dumplings recur in the wonton soup ($6.95 for two), although the real stars here are the chicken stock (intensified through reduction and not too salty) and the wealth of vegetables bobbing alongside the wontons. The roll call here includes more shredded cabbage and broccoli florets, along with quarters of button mushroom and (a non-vegetable) peeled shrimp.

Our intel source, a local, suggested that we would find the walnut prawns ($10.95) exceptional. Since I have never found walnut prawns exceptional, I was prepared to be disappointed. But ... Kathy's walnut prawns *are* exceptional! The large, plump shrimp are shelled, then stir-fried in a creamy sauce spiked with some sort of liquor (brandy or rum?), and scattered with candied walnuts and raisins. It is very tricky business to introduce this much sweetness into a savory dish; a balance must be struck, lest you end up with some kind of shrimp dessert. Kathy's version strikes that balance.

Tangerine beef ($10.95), meanwhile, left me secretly chagrined, since the flaps of beef, while tasty, were not coated and deep-fried to heart-stopping crispness before being tossed in a thick and glossy orange sauce. The drill here was more of a conventional stir-fry (with a medley of vegetables) in a soy-based sauce, with the tangerine figuring as an occasional burst of zest. More interesting, or at least unexpected, or unadvertised, were the lithe slices of green apple ringing the platter; their sweet-tartness helped balance both the saltiness of the soy sauce and the richness of the meat.

Other pluses: service is practiced and friendly. You can get brown rice instead of white. Transport logistics are, apart from the terrifying intersection, rather painless, with Muni just steps away and street parking quite easy. The relaxed, well-mannered crowd is easy to take. And, on that happy note, I'm done with Chinese food for a bit. Probably. SFBG

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NOV 22 Napa Singles Convention, Embassy Suites Hotel
NOV 25 Pre-Holidays Mixer, Novato
NOV 29 Thanksgiving Lock & Key Dance, Millbrae
DEC 1 North Bay Holiday Mixer & Dance, Santa Rosa
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VALIDATED PARKING NEXT DOOR

F-ing hippies

By L.E. Leone
› le.chicken.farmer@gmail.com

CHEAP EATS My friend Hoohoohaha has a son, a daughter, an ex, a small dog, and a hippie. She also has a wood pile, and has recently developed an allergy to fireplaces, poor girl, so I picked up a pizza after work and went over to console, catch up, and steal her wood pile.

So you know, in my first week of owning my first-ever brand new car pickup truck, the subcompact Honda Fit, I hauled: a wood pile, a Dumpster full of kindling, a new bed, a beautiful table and two chairs, a goth sympathizer, and a dump run's worth of garbage.

Hoohoohaha's son makes magazines out of magazines, and they are roughly the size of a postage stamp and entirely devoted to the topic of butter. At this rate of brilliance, I project, he will win a Pulitzer before he goes to high school.

The daughter scares me. She's three.

The dog, a yapper, doesn't scare me one bit, but wouldn't leave me alone, either.

"It's just plain pizza, pup," I tried to explain. "There isn't even any meat on it. Now get outta here." I'm not a dog person, but I recognize that people like them every bit as much, if not more, than I like my cat. So I resisted the temptation to kick or even tease Hoohoohaha's stupid new one.

Her hippie pretty much stays in the garage. She'd been talking about him for months and months. At first I suggested that she set traps, but it soon became apparent that Hoohoo actually wanted him there. In fact, she mentioned over pizza that he was moving on, or out, or re-garaging, or whatever it is that hippies do. The implication was that she would be looking for a new one, and the significant look, I gather, was because I live in hippieland and might know somebody. But I didn't.

I have cats and rats and chickens and bugs. The hippies leave me alone. Except on Fridays, when I go to my tiny town's tiny little farmers market, and then they try and sell me cucumbers. Maybe it's the way I dress, or smell ... something makes me exude meat-eaterliness. I was checking out these heirloom tomatoes at one booth and the woman hippieing it said, and I quote: "They taste like bacon."

I looked at her. I was holding a tomato and, still looking at her, I brought it slowly to my nose. It smelled like a tomato. "They taste like bacon?" I said.

"Bacon," she said. She was beautiful. "Yep."

"You realize you're talking to a serious bacon eater," I said. "This is no small claim." I was thinking, I'm going to have to rethink my unreasonable prejudice against hippies. Just because I kind of am one, that's no reason to hate a whole class of people. Maybe some hippies appreciate life's more sacred institutions, such as bacon, every bit as much as the rest of us do. Maybe they not only love bacon, but they know how to grow tomatoes to taste like bacon. If so, I want a hippie in my garage too!

"Do you eat bacon?" I said. I don't have a garage, but I was thinking maybe she could move into my storage shed, or chicken coop.

She said she didn't, but used to, and now, with her amazing new bacony tomato variety, she could still enjoy a BLT with only the L and the T on it.

This is going to get my head blown off some day in an old Clint Eastwood movie, I know, but I can't help it. I am one of those people who just has to know. So I bought a lot of tomatoes from this beautiful vegetarian hippie chick, and I left them on my counter for a couple days, like she said, and then ate them and they didn't taste anything at all like bacon.

Fucking hippies. I'm setting traps in my chicken coop *and* storage shed, and it's obtuse, so I'll tell you: the moral of this seemingly silly story is that if you voted Yes on Proposition 8 here in California, you are, whether you know it yet or not, a homo.

My new favorite restaurant is Gioia Pizzeria for giving me an alternative to what I usually tell transplanted New Yorkers who ask my advice. Now I can choose between "give up" and "Gioia." Super thin, super saucy, and very very similar to actual New York style pizza. Check it out. **SFBG**

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VEG OUT

Did You Know...

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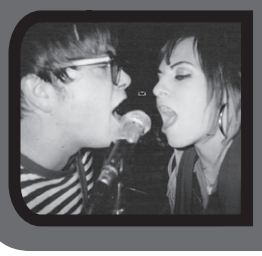
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THIS WEEK

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11/13 Independent

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11/13 DNA Lounge



GANG GANG DANCE
11/14 Bimbo's

TY SEGALL THE SPLINTERS
11/14 Hemlock Tavern

THE BREEDERS
11/14-15 Slim's

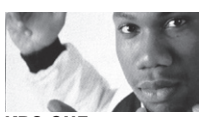
DEERHOOF
11/15 Mezzanine

MISFITS
11/17 Slim's

JOAN BAEZ
11/18-19 Herbst Theatre

MINUS THE BEAR ANNUALS
11/19 Bimbo's

LOVE IS ALL VIVIAN GIRLS
11/20 Bottom of the Hill



KRS-ONE
11/21 Red Devil Lounge



OR, THE WHALE
11/21 Cafe du Nord

O'DEATH
11/21 Bottom of the Hill

GRAYCEON
11/22 Bottom of the Hill

COLOSSAL YES MERIDIANS
11/24 Knockout

DEERHUNTER TIMES NEW VIKING
11/24 Great American Music Hall

LYRICS BORN
11/26 Independent

HOLLY GOLIGHTLY & THE BROKEOFFS SASSY!!!
11/28 Bottom of the Hill



NAS
11/28 Warfield

LES HORMONES PERSONAL & THE PIZZAS
11/29 Hemlock Tavern

AC/DC
12/2, 12/4 Oracle Arena

NOBUNNY
12/2 Bottom of the Hill



WU-TANG CLAN
12/3 Grand Ballroom

OASIS RYAN ADAMS
12/3 ORACLE Arena

THE MORNING BENDERS
12/5 Rickshaw Stop

THE STITCHES THE BODIES
12/5 Thee Parkside

OZOMATLI
12/11-14 Fillmore

MUDHONEY WOODEN SHJIPS
12/12 Independent



CSS NATALIE PORTMAN'S SHAVED HEAD
12/12 Bimbo's

VEINNA TENG
12/13 Palace of Fine Arts

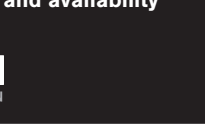
BOB HARP
12/17 Elbo Room

THE MOTHER HIPS
12/20 Great American Music Hall

METALLICA
12/20 Oracle Arena



TWO GALLANTS
12/26 Fillmore



X
12/26-27 Slim's

EDDIE PALMIERI & LA PERFECTA II
12/26-31 Yoshi's

BLACKALICIOUS
12/27 Fillmore

WAYNE HANKOCK
12/27 Uptown

LA PLEBE THE FUCKING BUCKAROOS
12/31 Bottom fo the Hill



THIEVERY CORPORATION
12/31 Concourse

PHIL LESH & FRIENDS
12/30-31 Bill Graham Civic Auditorium

ANGRY SAMOANS
1/10 Bottom of the Hill

TAPES 'N TAPES
1/23 Great American Music Hall

AC/DSHE
2/7 Slim's

NOFX
2/13 Fillmore

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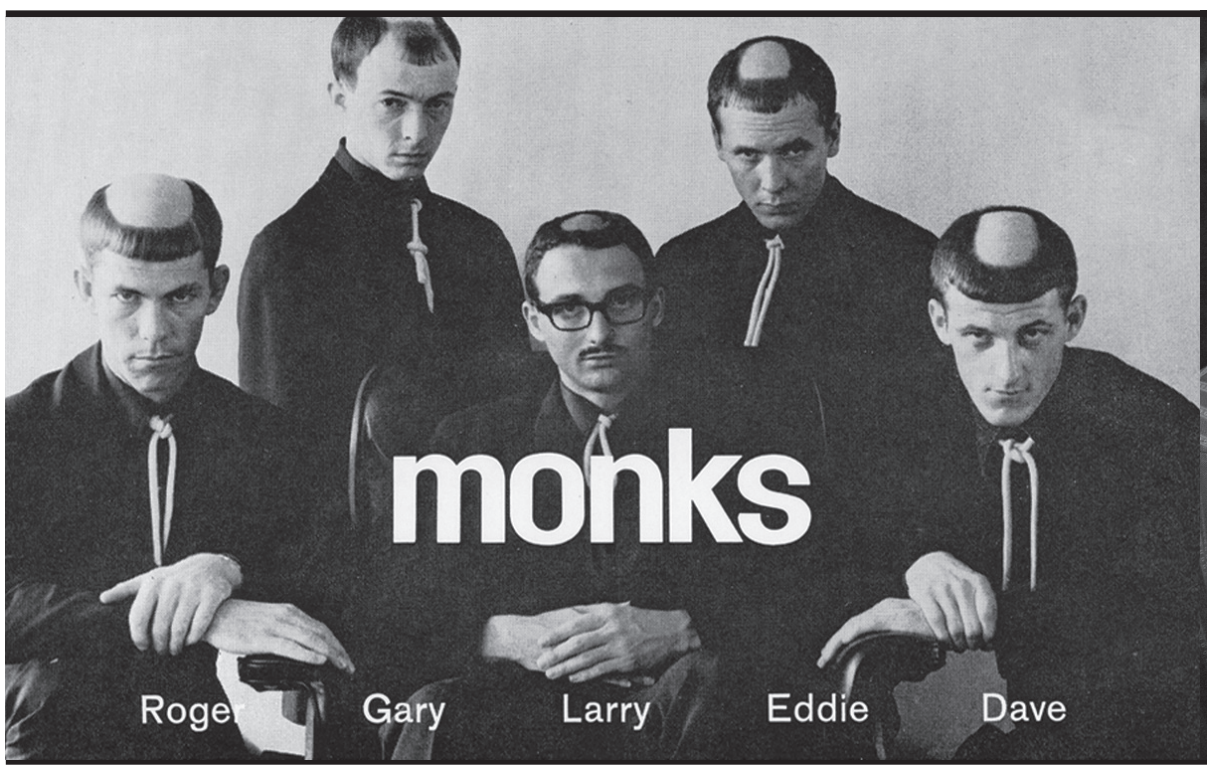
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film





Freshly shorn and ready to go down in cult-rock history: the Monks in 1966. At right, *Slumdog Millionaire*'s Jamal (Dev Patel) takes a break from game-show glory to woo Latika (Freida Pinto).

SLUMDOG PHOTO BY ISHIKA MOHAN

I can't get over you

Monks: The Transatlantic Feedback celebrates tonsure rock

By Dennis Harvey
› a&eletters@sfbg.com

Few passions are more reckless than those of the '60s garage-rock completist, so that just about any band that had one good song on a *Nuggets* compilation automatically becomes somebody's idea of way better than those boring, overrated Beatles.

Still, the era did have its tragically overlooked acts, few more so than the so-called "anti-Beatles" whose brief career is chronicled in Dietmar Post and Lucia Palacios' documentary *Monks: The Transatlantic Feedback*.

The group originally came together as five US Army enlistees posted to Germany at the height of the Cold War. After their service stints ended, they decided to stick around as yet another "beat music" group covering Top 40 hits at clubs — at which point they were approached by Karl-H. Remy and Walther Nieman, two locals steeped in advertising design and conceptual art. They were looking to basically cast a band in a project whose packaging — from sound to attire — was already worked out.

Thus just when the world was starting to grow out its hair, string love beads, and sing folk harmonies about loving your fellow humans, the Monks were something else entirely: five guys clad in stark black suits with noose-like bolos, making nervous minimalist music that was "too little, too fast" for comfort (though still danceable). Lead vocals caterwauled, backing ones were in unison. Percussion (played "with a certain amount of military discipline," the Fleshtones' Peter Zaremba observes) consisted of pounded tom-toms plus harshly strummed banjo and Farfisa organ bleats; bass was cranked, and guitar distorted. Staccato, nonsensical lyrics like, "Hey I hate you with a passion /But call me!" trashed any pretense of romanticism.

These hard little pellets of avant-pop would be later considered by some "an early form of heavy metal," though Monks more closely anticipated the likes of the Contortions and Devo. Incredibly, they were doing this stuff in 1965.

Needless to say, popular acclaim did not ensue. Forty years later, reuniting for their first US gigs, the erstwhile Monks recall being actively "hated" by most audiences whenever they left their Hamburg home base. "Monk music" and its visual presentation was alienating even to the musicians themselves. They quit in 1967, returning to a United States drastically changed from the one they'd left six years before. All were amazed when the band's tiny recorded output started accruing cult adulation in the post-punk era.

The Transatlantic Feedback is a great '60s flashback, as well as a comeback saga of sorts. Original Monk bassist Eddie Shaw will be in attendance at the Red Vic's opening night shows. SFBG

MONKS: THE TRANSATLANTIC FEEDBACK
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OH BOYLE

The title *Slumdog Millionaire* may sound strange, but it speaks to the style and tone of Danny Boyle's latest production. The film gracefully slides between fairy tale romance and gritty drama, portraying a dichotomy that Boyle (1996's *Trainspotting* and 2002's *28 Days Later)* considers essential to a representation of India, where the movie is set.

"It's just India," he explained on a recent visit to San Francisco. "Their movies are fantastical, kind of like ridiculous things, and the life on the street is brutal in one sense, and yet the two sit together."

"Fantastical" and "brutal" characterize the plot of *Slumdog Millionaire*, which follows former Mumbai street kid Jamal Malik (Dev Patel) as he struggles to beat the odds and win it all on the Indian version of *Who Wants to Be a Millionaire?* Also at stake: the beautiful Latika (Freida Pinto), love of Jamal's life. It sounds far-fetched — and indeed it is — but the story's universal appeal keeps it grounded.

"It's a classic international story," Boyle said. "It's an underdog who has a dream, and he'll get to that dream. And it's fortunately got this device, the *Millionaire* device, the show device, which is universal now."

By featuring the game show so prominently, *Slumdog Millionaire* runs the risk of feeling gimmicky. To its credit, the central device remains just that — an outlet for Jamal to revisit his past rather than a flashy distraction. As Boyle put it, "It's just a tool to help you get to the people, and that's all."

At the same time, *Who Wants to Be a Millionaire?* works on a symbolic level. According to Boyle, the show stands for a certain ideal. As Jamal's winnings expand, India itself develops — as seen by new high-rise buildings that spring up in Mumbai over the course of the film.

"[*Who Wants to Be a Millionaire?* has] an idea in it about the way the West is exported that now India is chasing," Boyle said. "That show is an expansive show — you make more and more money, and it grows and grows and grows."

Yet nothing about *Slumdog Millionaire* is heavy-handed or out of place. It's a credit to the filmmakers that every moment, from the harsh street scenes to a Bollywood-style song-and-dance number, is integral to the story. In the end, that juxtaposition is what helps the film capture a sense of the "real" India, however tenuous the concept.

"You either stand back and look at it sort pictorially, [or you] dive right in there," Boyle noted. "You get a bit of the flavor of what Mumbai is like as this electric city. So that was the idea. That was the approach."
(Louis Peitzman)

SLUMDOG MILLIONAIRE opens Wed/12 in Bay Area theaters.









Quantum of Solace


PHOTO BY SUSIE ALLNUTT

REVIEW *Quantum of Solace* begins with the taut energy of an over-inflated balloon, picking up where *Casino Royale* (2006) left off with an arrestingly shot car chase on a crowded Italian highway. At first, the air leaks out as a trickle; a fistfight on a collapsing scaffold intercut with a bareback horse race establishes Daniel Craig's Bond as the jockey astride a steed of international chaos, and the expected litany of double-cross and intrigue unfolds with practiced but forgettable verve.

Soon wayward bullets and even more wayward dialogue punch holes in the balloon, and the hiss is almost audible as all the excitement and fun begins to leak out of the movie. Overhyped screenwriter Paul Haggis plods away with execrable emotional grand narratives of revenge, love, and betrayal that have no place in a Bond film. French actor Mathieu Amalric does his best as a tousled sociopath masquerading as an environmental crusader, but by the time his eeeevil plan is revealed, it's hard to care. Newcomer Olga Kurylenko is serviceably sultry as the requisite arm-candy, but one wonders why the producers went all the way to Moscow to cast a Russian model to play a Bolivian secret agent. As for the title, it still doesn't make sense. **(Ben Richardson)**

QUANTUM OF SOLACE opens Fri/14 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

Good Dick Anyone hoping for a light-hearted, raucous raunch-fest based on the terrible title will be sorely disappointed by *Good Dick*. Though it's billed as a romantic comedy, the film is not terribly romantic, nor especially funny. It follows the unconventional relationship between a porn-loving, emotionally frigid young woman (writer-director Marianna Palka) and the happy-go-lucky, ex-junkie video store clerk (Jason Ritter, son on the late John Ritter) who implausibly forces his way into her hermetically sealed existence. It isn't the lack of realism that unravels *Good Dick*'s good intentions so much as it is its penchant for sketch-thin psychology. Palka has managed to craft a film as grating as it is wafer thin — it's hard to reconcile its obvious desire for emotional profundity with the implausibility of its characters and situations (no wonder the press kit describes it as a "fairy tale"). The whole thing plays like an S-M version of *Lars and the Real Girl*, without that film's effortless human warmth. Considering one of *Lars*' leads was played by a sex doll, that doesn't say anything very good about *Dick*. (1:26) *Opera Plaza, Shattuck.* (Devereaux)

JCVD "I'm just a regular guy!" insists the beleaguered star of *JCVD*. But how can that be, when said star is Jean-Claude Van Damme, playing himself in a meta-flick that imagines what would happen if the Muscles from Brussles stumbled into a bank robbery? Director and avowed Van Damme fan Mabrouk El Mechri, a fellow Belgian, acknowledges that the late 80s-early 90s action hero has fallen on hard times; his version of JCVD is bitter about the crappy movies he's done since his fame began to tarnish. He's also embroiled in a child custody battle, has money woes, is constantly pestered by a judgmental public, and physically feels his age (47 in the film; he's 48 now). The last thing he needs is to be thrust into a negative spotlight, which is exactly what happens when an excited media decides that Van Damme is the bank-robbing gang's ringleader. I can't lie — I wish *JCVD* had been more fun; its tone is too melancholy (a match for its gloomy color scheme) to allow for the kind of crowd-pleasing moments you'd expect from a movie billed as Van Damme's comeback vehicle. But by not being what you'd expect, *JCVD* is all the more remarkable. A teary monologue (seemingly delivered more by Van Damme the man than Van Damme the character) makes a bigger impression than a scene where he re-enacts his high-kicking glory days. Who knew? (1:36) *Lumiere, Shattuck.* (Eddy)

Monks: The Transatlantic Feedback See "I Can't Get Over You." (1:40) *Red Vic.*

Nerdcore Rising It's hard out here for a nerd: they're awkward, socially inept, and — more often than not — dateless. Maybe that's why they band together behind a common cause. In *Nerdcore Rising*, filmmaker Negin Farsad travels alongside MC Frontalot and bandmates as they embark on their first cross-country tour. Frontalot (née Damien Hess) is the founder of nerdcore hip-hop, which is a lot like regular hip-hop except much, much geekier. One fan explains, "Frontalot raps about all the things I care about, like Magic: the Gathering and Internet porn addiction." Or as another more poetically puts it, "Nerdcore hip-hop is like playing *Halo* while getting a blow job from Hello Kitty." As far as tour documentaries go, *Nerdcore Rising* is pretty standard. Luckily, it has some vastly entertaining subjects. These guys spend their free time in comic shops, make Wookiee sounds at each other, and talk about being bigger than the X-Men. The film aptly captures the band's central appeal —they're not concerned with "making it" so much as making it really dorky. (1:25) *Red Vic.* (Peitzman)

Quantum of Solace See pick box. (1:46) *Grand Lake, Marina, Orinda.*

Slumdog Millionaire See "Oh Boyle." (2:00) *Embarcadero.*

The World Unseen Adapted by director Shamin Sarif from her first novel, *The World Unseen* presents a slice of life in South Africa shortly after 1948, when the National Party instated apartheid, further codifying and expanding on an extant system of institutionalized racism. Set largely within Cape Town's ethnic Indian community and on a patch of dusty farmland outside the city, the film depicts how a handful of lives have been blighted and diminished by segregation — as well as the characters' quiet evasions and revolts. Battling on multiple fronts, Amina (Sheetal Sheth) sports masculine attire, loves the ladies, and runs a café in an illegal business partnership with a "colored" man named Jacob (David Dennis), whose timid attempts at romance are shadowed by antimiscegenation laws. Confined by a traditional and unhappy marriage, the lovely, passive Miriam (Lisa Ray) is provoked by Amina to examine her own imprisonment and put up some faint resistance. Plenty of dramatic scope there — but the pathos of the characters' situations and their assorted triumphs and failures pass by on-screen somewhat mechanically, understood rather than felt. Opening with heavy-handed exposition deemed necessary to sketch out the sociopolitical scene, the film soon lapses into clumsy elisions; events are not so much woven together as awkwardly piled up, creating a choppy collection of story lines that don't always successfully delineate the unseen world of the title. (1:34) *Roxie.* (Rapoport)

ONGOING

All for Free (1:34) *Sundance Kabuki.*
» **Appaloosa** (1:54) *Opera Plaza.*
Beverly Hills Chihuahua (1:30) *1000 Van Ness, SF Centre.*
Body of Lies (2:08) *SF Centre.*
The Boy in the Striped Pajamas It's been more than 50 years since Theodor Adorno said there could be no poetry after Auschwitz, but his words remain up for debate. They're invoked whenever a new Holocaust film is released — what's the difference between a necessary reminder and exploitation? *The Boy in the Striped Pajamas* falls somewhere in the middle: for the most part, it's a fairly standard depiction. The twist is that its protagonist, Bruno, is not a victim but rather the son of a Nazi commandant. Through his friendship with Shmuel, a prisoner at Auschwitz, he learns about the horrors of the concentration camp — and his father's involvement. The premise is intriguing, but the execution is weak. In fact, the plot feels incidental, designed only to guide the audience toward the inevitable emotional punch of a conclusion. Surely no one expects a Holocaust film to be anything less than bleak, but *Striped Pajamas* is more emotionally manipulative than insightful. Though the ending is undeniably powerful, it's there for shock value, an uncomfortably Hollywood coda to the story. (1:33) *SF Centre.* (Peitzman)
Burn After Reading (1:31) *Oaks, SF Centre, Sundance Kabuki.*
Changeling (2:20) *Empire, 1000 Van Ness, Orinda, Presidio, SF Centre.*
The Duchess (1:45) *Opera Plaza.*
Fear(s) of the Dark (1:20) *Opera Plaza.*
The Fish Fall in Love (1:36) *Sundance Kabuki.*
The Haunting of Molly Hartley (1:27) *1000 Van Ness.*
High School Musical 3: Senior Year (1:40) *1000 Van Ness.*
» **I've Loved You So Long** (1:57) *Clay.*
» **Let the Right One In** If you see but one preteen vampire romance this year, make it Tomas Alfredson's *Let the Right One In*. Rumor has it that Hollywood is looking to remake Alfredson's adaptation of a novel by John Ajvide Lindqvist, with *Cloverfield*'s Matt Reeves in the director's seat. While Reeves might bring boffo box-office numbers, it's safe to assume that he'll either overlook or sledgehammer Alfredson's sleight-of-hand talent for finding the art in pop iconography and vice-versa — areas where Alfredson rivals Bong Joon-ho. He brings fiery Carl Theodor Dreyer undercurrents to a Spielberg revenge of the nerds scenario, mining the dark heart of childhood with the same revelatory and musical assuredness that fellow Swedish director Lukas Moodysson (1998's *Show Me Love*; 2002's *Lilya 4-ever*) exhibited before falling into a digital black hole.The story is simple: loner outcast Oskar (KÃre Hedebrant) falls for Eli (the superb Lina Leandersson), a pale girl with a big secret. The pleasure of *Let the Right One In* resides in its flair for surprise, from the uncanny performances of the lead actors to humorous surreal motifs such as an enormous white poodle lapping at a plastic jug of blood abandoned in a forest. In one standout set piece with direct connections to the film's title, Alfredson reverses the genuinely creepy window-tapping found in the original 1979 TV version of *Salem's Lot*. Throughout, he explores the subversive age-spanning love scenarios in Lindqvist's story with just the right amount of restraint, so that instead of provoking outrage, he unsettles assumptions. He's not bad at executing decapitation and immolation scenes, either. (1:54) *Bridge.* (Huston)
» **Madagascar: Escape 2 Africa** Computer-animated movies made by anyone but Pixar tend to get the short end of the stick. Though often critically adored, films like *Bee Movie* (2007) and *Kung Fu Panda* rarely reach the "best movie ever" status of, say, *Wall-E*. That having been said, *Madagascar: Escape 2 Africa* is not the best movie ever. It is, however, pretty damn good. The plot follows lion Alex (Ben Stiller), zebra Marty (Chris Rock), hippo Gloria (Jada Pinkett Smith), and giraffe Melman (David Schwimmer) as they're once again stranded in Africa. This time out, Alex is reunited with his family in a rather blatant homage to *The Lion King* (1994). The humor ranges from slapstick to more adult, including pitch-perfect references to *The Twilight Zone* and *West Side Story* (1961). For the most part, the animation is suitably breathtaking. OK, the animals look kind of silly, but in the film's defense, seeing a realistic lion palling around with a true-to-life zebra might be a little awkward. (1:29) *Grand Lake, 1000 Van Ness, Orinda, Presidio.* (Peitzman)
Man on Wire (1:34) *Opera Plaza.*
Nick and Norah's Infinite Playlist (1:30) *SF Centre.*
» **Rachel Getting Married** (1:57) *Embarcadero.*
Religulous (1:42) *Four Star, Sundance Kabuki/*
Repo! The Genetic Opera (1:38) *Elmwood, Lumiere.*

CONTINUES ON PAGE 54 »

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RocknRolla (1:54) *1000 Van Ness, SF Centre.*
›› **Role Models** (1:39) *1 000 Van Ness.*
Saw V (1:28) *1000 Van Ness..*
›› **A Secret** (1:50) *Elmwood, Presidio.*
The Secret Life of Bees (1:50) *Elmwood, Grand Lake, 1000 Van Ness, Oaks, Sundance Kabuki.*
›› **Stranded** (2:06) *Lumiere.*
Soul Men As far as the plot is concerned, this buddy comedy about two washed up 1970s soul singers itching to make a comeback hits all of the expected notes — and with Samuel L. Jackson in the mix many of those notes are, of course, yelled. But there's a moment (one of the expletive-laced film's more subdued) when Jackson and the late Bernie Mac sing "I'm Your Puppet" while dancing on the shoulder of a highway beside a lime green Cadillac El Dorado — the car is affectionately referred to as the "Muthaship." The scene is bound to inspire a few chuckles and, in light of Mac's passing, it's profoundly bittersweet. While there are definitely instances of bafflingly broad humor, ultimately *Soul Men* is entertaining and shows that Mac, who always had the uncanny ability to shine in minor roles (think the *Ocean's* films or 2007's *Transformers*), was a truly gifted comedic actor. (1:38) *1000 Van Ness, SF Centre.* (Humphrey)
Synecdoche, New York Hi! I'm Charlie Kaufman. You may remember me as scenarist of such intricate, wacky quirkfests as *Being John Malkovich* (1999), *Adaptation* (2002), and *Eternal Sunshine of the Spotless Mind* (2004). For my first effort as writer *and* director, I've decided those prior movies were just *too funny.* Now, look at my navel. Look harder. See how my navel has a navel — now *that* has a navel (each played by top-ranked actors!) and so on, with Escher-like infinity. It's a virtual hall-of-depressive-neurotic-mirrors Apocalypse me! Endlessly fascinating, right? Er, no. In *Synecdoche, New York*, Philip Seymour Hoffman stars as a famous avant-garde stage director whose already glum, hypochondriac nature goes into overdrive once his wife (Catherine Keener) splits with their only child. After he gets a MacArthur Genius Grant, he decides his brilliance and money are best spent on a never-ending theater project in which actors (including Tom Noonan, Michelle Williams, Emily Watson, and Dianne Wiest) play himself and the various women (including Samantha Morton, Hope Davis and Jennifer Jason Leigh) drawn into his real-life, navel-gazing haplessness, recreating scenes we've already just seen. (Sometimes truth and dramatization are almost simultaneous — cosmic wow.) Was it the input of talented directors Spike Jonze, Michel Gondry, and George Clooney that made Kaufman's earlier scripts seem clever — as opposed to insufferable — in their very self-consciousness? Or is it just that this time he's lost touch with anything outside his own ultimately dreary, see-a-shrink-already obsessions? *Synecdoche* isn't badly directed — he's clearly learned from others — and the gifted actors inevitably pull their weight uphill. But Kaufman inadvertently de-pantses himself as a master of meaningless complexity. Defenders say you can't possibly grasp its myriad layers in a single viewing. Others may decide once is already one time too many. (2:04) *Embarcadero, Sundance Kabuki.* (Harvey)
›› **Tell No One** (2:05) *Opera Plaza.*
Vicky Christina Barcelona (1:37) *Four Star.*
W. (2:25) *Empire, Grand Lake, Lumiere, 1000 Van Ness, Presidio.*
›› **Wild Combination: A Portrait of Arthur Russell** One of the more than a few emotive moments in Matt Wolf's *Wild Combination: A Portrait of Arthur Russell* occurs when Wolf films Russell's life-love Tom Lee listening to an old tape of an uncharacteristically straightforward pop song. A case of great timing: the same song that Lee swoons to can be found on the new Russell collection *Love is Overtaking Me* (Audika), which is being issued just as Wolf's understated, extraordinary documentary receives an SF theatrical run. (1:10) *Roxie.* (Huston)
Zack and Miri Make a Porno (1:51) *Empire, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki.*

REP PICKS

›› **"Metafest 2008 Short Film Festival"** The entries in this year's Metafest Short Film Festival are nothing if not diverse. Whether quirky or poignant — or just as often, both — each has something unique to say. The best films are the most personal: *The Backbrace* is an autobiographical story about being misdiagnosed with scoliosis; think childhood trauma rendered slightly less traumatic by playful animation. Then there's *Butterfly Man*, which is likely the festival's most intimate film. It tells the story of Don Herbison-Evans, a quiet butterfly enthusiast who —pardon the wordplay — spreads his wings when he's dancing. Naturally, some of the entries are simply bizarre, like *Oedipus: The Movie*. The story's familiar, but the casting is unconventional: Oedipus is a potato, his father is broccoli, and his mother is a very sensual tomato. In the end, though, it's the truly absurd that leaves the most lasting impression. In *'Charlie Rose' by Samuel Beckett*, Charlie Rose has a heated discussion with Charlie Rose. Believe it or not, it's even stranger than it sounds. *Roxie.* (Peitzman)
›› **"3rd I: San Francsico International South Asian Film Festival"** National borders — those in-some-ways arbitrary political demarcations that become sites and symbols of struggle and oppression — can be like absurd fictions made into harsh realities for segments of humanity. Two films in the sixth annual 3rd I: San Francisco South Asian Film Festival mine painful memories associated with the partitioning of India and Pakistan in 1947. *The Sky Below*, an artful documentary, and *Ramchand Pakistani*, a humanistic drama, both offer narratives of the separations and other sorts of strife that individuals incur as a result of this modern upheaval. Intelligently and poignantly, they articulate the despair, anger, and hope of citizens thrust into vulnerability. With quick, clever cuts back and forth across the border, *Sky* weaves fragments of anecdotes and history into a variegated lament for this result of colonialism. A historian's assertion that "the India-Pakistan border is an imposition on history" and the line of poetry, "For you the world ends here, for you are not a sparrow, a butterfly, or a breeze" suggest the approach of this fact- endowed but not encumbered project. While this film seamlessly blends the intimate with the broad, *Ramchand* (based on actual events) narrows in on a father and son imprisoned when the boy accidentally wanders across the border into India. It manages to be a touching, sorrowful account of individuals entrapped by a grand antagonism they are innocent of without being overly sentimental. For more info on the festival, visit www.thirdi.org/festival. *Brava, Castro.* (Kevin Langson) **SFBG**

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--from "Drunk on hope ... and Baracktails" by Molly Freedenberg, posted on Pixel Vision blog

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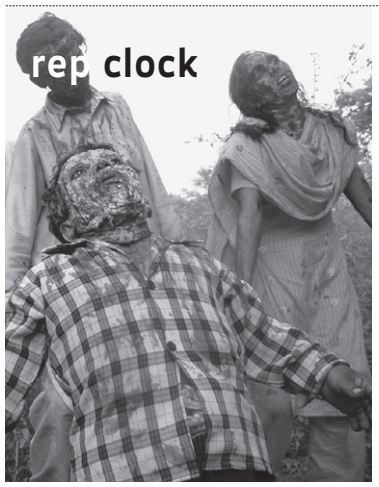
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It's baaaack! Pakistani goregasm *Hell's Ground* plays the 3rd I South Asian Film Festival, Sat/15 at the Castro.

Schedules are for Wed/12–Tues/18 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

"AMERICAN INDIAN FILM FESTIVAL" Embarcadero, One Embarcadero Center, SF and Palace of Fine Arts, 3301 Lyon, SF; www.aifisf.com. Now in its 33rd year, this fest presents over 80 features, docs, shorts, animations, and music videos. Wed-Sat.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-7. "Global Undergrounds: Documentary Films from Spain:" **The Great Bear Minus Two** (Reznak, 2006), Thurs, 8; "Reality and Truth: Spanish Documents," Fri, 8. "Other Cinema:" **Sleep Dealer** (Rivera, 2008), Sat, 8:30. "ANSWER Coalition Film Screening:" **9 Star Hotel** (2007), Tues, 7:30.

BRAVA THEATER CENTER 2781 24th St, SF; www.thirdi.org/festival. $10. "3rd I: San Francisco International South Asian Film Festival," Thurs-Fri. Sixth annual festival showcasing South Asian narratives, documentaries, experimental works, and more; check website for schedule.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. "Curtis at the Castro:" **The Great Race** (Edwards, 1965), Wed, 12:30, 4, 7:30. **Warren Miller's Children of Winter** (Miller, 2008), Thurs-Fri, 8. "3rd I: San Francisco International South Asian Film Festival," Sat-Sun. For schedule and ticket information (most shows $10), visit www.thirdi.org/festival. "Tribute to Tony Curtis:" **Some Like it Hot** (Wilder, 1959), Tues, 7. With Tony Curtis in person; tickets ($25-35) are available by calling (415) 863-0611 or by visiting www.ticketweb.com. "Voices of Light/The Passion of Joan of Arc, An Oratorio with Silent Film," Mon, 7:30. Richard Einhorn's composition, performed live by the UC Alumni Chorus, accompanies Carl Theodor Dreyer's 1928 film. Program repeats Nov 23, Hertz Hall, UC Berkeley, Berk; for tickets ($6-15) and more info, visit www.ucac.net.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. Call for program information.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $8-10.50. "Late Night Picture Show:" **The Big Lebowski** (Coen, 1998), Fri-Sat, midnight.

DREAM INSTITUTE 1672 University, Berk; (510) 845-1767. $12. "Cinema Dreaming:" **Spirited Away** (Miyazaki, 2001), Sat, 2.

EMBARCADERO One Embarcadero Center, SF; www.sffs.org. $12.50. **Taking Root: The Vision of Wangari Maathai** (Dater and Merton, 2008), Wed, 7:30. "San Francisco International Animation Festival:" **Sita Sings the Blues** (Paley, 2008), Thurs, 7 and 9:15; "Locomotion" (short films), Fri, 6:30; "Best of Annecy 2008" (short films), Fri, 8:30 and Sat, 1:45; "Play it by Eye" (music videos), Fri, 10:15; "Play: The Art of the Animated Film Title" (presentation), Sat, noon; "Encyclopedia Pictura" (presentation), Sat, 3:30; "Control Freaks" (short films), Sat, 5:15; **Waltz with Bashir** (Folman, 2008), Sat, 7:15 and Sun, 3:30; **Idiots and Angels** (Plympton, 2008), Sat, 9:45 and Sun, 1; "Gene Deitch: A Retrospective of Films for Children" (short films), Sun, 11am. "New Italian Cinema:" **Napoleon and Me** (Virzì, 2006), Sun, 6; **Hardboiled Egg** (Virzì, 1997), Mon, 6:15; **Living It Up** (Virzì, 1994), Mon, 9; **The Girl By the Lake** (Molaioli, 2007), Tues, 6:15; **Lessons in Chocolate** (Cupellini, 2007), Tues, 9.

FOUR STAR 2200 Clement, SF; www.lntsf.com. "Chinese American Film Festival," Nov 14-20. Festival features 12 films from China and Hong Kong.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Unnatural Causes**, Wed, 7:30.

"INTERNATIONAL LATINO FILM FESTIVAL" Various Bay Area venues; www.latinofilmfestival.com. Most shows $9. Now in its 12th year, the festival presents over 70 features, shorts, and documentaries celebrating Latino culture. Through Nov 23.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. $20 (includes admission to the special exhibition, "The State Museums of Berlin and the Legacy of James Simon"). "Cinema Supper Club: The Berliner Film Fest": **Run Lola Run** (Tykwer, 1998), Thurs, 8.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required). $10. "David Thomson Introduces, *Have You Seen?*": **The King of Marvin Gardens** (Rafelson, 1972), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Mahjong: New Independent Chinese Cinema:" **Fuck Cinema** (Wu, 2006), Wed, 7; **The Red Detachment of Women** (Various directors, 1970), Sat, 8:40; **Bliss** (Sheng, 2006), Sun, 5:15. "Merce Cunningham: Dance on Film:" **CRWDSPCR** (Caplan, 1996), Thurs, 7:30. "Cinema Japan: A Wreath for Madame Kawakita:" **The Yellow Handkerchief of Happiness** (Yamada, 1977), Fri, 6:30; **Vengeance is Mine** (Imamura, 1979), Fri, 8:35; **Akiko: Portrait of a Dancer** (Haneda, 1985), Sun, 3. "Matinees for All Ages:" **Sherlock Jr.** (Keaton, 1924), Sat, 3. "Discovering Teuvo Tulio:" **The Song of the Scarlet Flower** (1938), Sat, 6:30. "Alternative Visions:" "Collisions in Forms: Experimental Videos from Shanghai and Beijing" (2002-2008), Tues, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. $8. "Cult Classics Attack 2": **Disco Dolls in Hot Skin (in 3-D)** (Gibson, 1978), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **Up the Yangtze** (Yang, 2007), Wed-Thurs, 7:15, 9:20 (also Wed, 2). **Monks: The Transatlantic Feedback** (Post and Palacios, 2007), Fri-Mon, 7:15, 9:25 (also Sat-Sun, 2, 4:15). **Nerdcore Rising** (Farsad, 2008), Nov 18-19, 7:15, 9:30 (also Nov 19, 2).

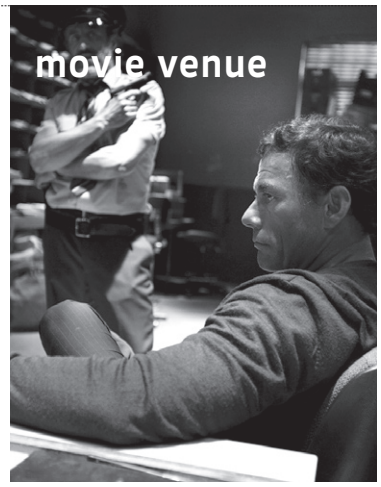
ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. "Metafest 2008 Short Film Festival," Thurs, 8. "San Francisco Green Film Festival:" "Ocean Film Festival Shorts Program One," Wed, 6:30; "Program Two," Thurs, 8:30. **Wild Combination: A Portrait of Arthur Russell** (Wolf, 2008), Wed-Thurs, 6:30, 8, 9. **The World Unseen** (Sarif, 2007), Nov 14-20, call for times.

SAN FRANCISCO LGBT CENTER 1800 Market, SF; www.frameline.org. Free. "Frameline at the Center: Free Screenings for the Community:" •**Byron Chief-Moon: Grey Horse Rider** and **Two Spirits**, Thurs, 7:30.

SPORTS BASEMENT 1590 Bryant, SF; (415) 575-3000. $8. **Hand Cut**, Tues, 7. Film about backcountry skiing.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. **Cargo 200** (Balabanov, 2007), Thurs-Sat, 7:30; Sun, 2. SFBG

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Jean-Claude Van Damme reflects on his high-kicking life and career in meta-flick *JCVD*, out Fri/14.

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Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG





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CONTINUES NOV. 12-15, 2008 SAN FRANCISCO

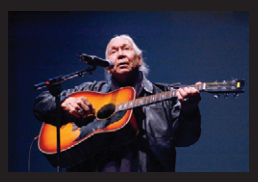


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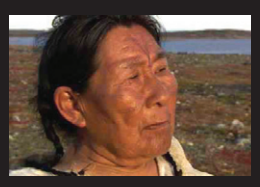
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THE EXILES



FLOYD RED CROW WESTERMAN



BEFORE TOMORROW



CRYSTAL SHAWANDA



MICKI FREE

FILM FESTIVAL HIGHLIGHTS:

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CHRONICLES ONE NIGHT IN THE LIVES OF YOUNG NATIVE AMERICANS IN THE BUNKER HILL OF LOS ANGELES IN THE 60'S. DIRECTOR: KENT MACKENZIE.

• **NOV. 13 - MUSICAL TRIBUTE " REMEMBERING FLOYD RED CROW WESTERMAN (1936-2007)" AT THE PALACE OF FINE ARTS. - 7:00PM - TX: $10.00.**
TRIBUTE WILL BE DIRECTED BY INDIAN SONGWRITER/PERFORMER KETIH SECOLA AND HOSTED BY COMIC CHARLIE HILL AND ACTOR MAX GAIL. SPECIAL GUESTS: JOHN DENSMORE, JEREMY GOODFEATHER, JENNIFER KREISBERG, PETE SEARS, CHAD WATSON. MORE SPECIAL GUESTS TBA. PRECEDED BY WORLD PREMIERE OF DOCUMENTARY FEATURE: "COLORING THE MEDIA" (75 MIN) • UNITED KINGDOM, DIRECTOR: CARLISLE ANTONIO (IN-PERSON).

• **NOV. 14 - AIFI TRIBAL TOURING PROGRAM**, NATIVE YOUTH FILM SCREENINGS **NOV.14 10:00AM THEATRE 39 @ PIER 39.**
ADMISSION IS FREE FOR THIS EVENT

• **NOV. 14 - BEFORE TOMORROW (92MIN)- CANADA – AT THE PALACE OF FINE ARTS 7:00PM - TX: $8.00.**
U.S. PREMIERE OF "BEFORE TOMORROW" DIRECTOR: MARIE-HELENE COUSINEAU AND MADELINE PIUJUQ IVALU.
BAY AREA PREMIERE OF ANDREW MACLEAN'S AWARD WINNING SHORT FILM **"SIKUMI (ON THE ICE)"**.

* AMERICAN INDIAN MOTION PICTURE AWARDS SHOW *

SATURDAY NOV. 15. BEGINS 6:00PM @ THE PALACE OF FINE ARTS. TX $15/ADVANCE - $20/DOOR.

• **TONANTZIN CARMELO (CO-HOST):** A CRITICALLY ACCLAIMED AND MULTI-FACETED NATIVE ACTRESS OF THE STAGE, SCREEN AND NEW MEDIA. HER BREAKOUT PERFORMANCE AS THUNDER HEART WOMAN IN THE DREAMWORKS/TNT MINISERIES INTO THE WEST EARNED HER A COVETED SCREEN ACTORS GUILD NOMINATION.

• **MICHAEL SPEARS (CO-HOST):** MICHAEL IS A MULTI-TALENTED ACTOR, HAND DRUM PLAYER AND SINGER. MICHAEL'S FILM CREDITS INCLUDE AN EARLIER ROLE AS THE CHILD CHARACTER OTTER, IN THE 1990 ACADEMY-AWARD-WINNING FILM DANCES WITH WOLVES; A MAJOR ROLE IN 2005 AS "DOG STAR" IN STEVEN SPIELBERG'S INTO THE WEST".

• **CRYSTAL SHAWANDA:** A RISING STAR IN THE COUNTRY MUSIC SCENE. HER DEBUT ALBUM, DAWN OF A NEW DAY HAS ENTERED THE BILLBOARD TOP COUNTRY ALBUM CHARTS AT #16 AND HAS BECOME THE HIGHEST CHARTING ALBUM BY A FULL-BLOODED NATIVE AMERICAN COUNTRY ARTIST.

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• **MICKI FREE:** HE HAS COUNTLESS HITS WITH THE LEGENDARY SUPER GROUP SHALAMAR, AND INCLUDED A CAREER THAT WOULD RIVAL MANY IN ENTERTAINMENT BUSINESS HISTORY; THREE-TIME GRAMMY NOMINEE, GRAMMY WINNER, GRAMMY BOARD OF GOVERNOR CANDIDATE, MULTI-PLATINUM RECORDING ARTIST AND FIVE-TIME NATIVE AMERICAN MUSIC AWARD WINNER.

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• **YAAW TEI YI TLINGIT DANCERS:** A TRADITIONAL TLINGIT CULTURAL GROUP BASED IN JUNEAU, ALASKA AND FORMED IN EARLY 2000. THE GROUP NAME TRANSLATES TO THE "HERRING ROCK" DANCERS AND IS ROOTED FROM THE LEGENDS OF THE KIKS. ADI (FROG) CLAN FROM SITKA, ALASKA.



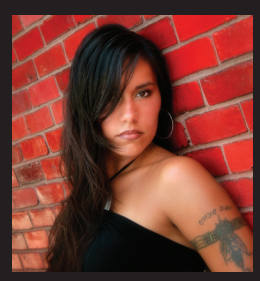
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KEITH SECOLA



CLAUDE MCKENZIE



SHEA KECK



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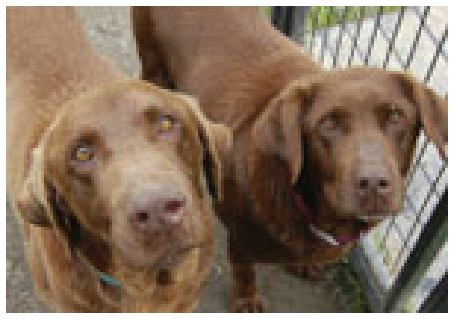
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› legal notices

Cause No: 2008-58051Receipt No:267467; 11-03-2008;
In the 245th Judicial District Cout of Harris County, Texas. 245th District Court Houston, TX. **Plaintiff: Ismael, Cheryl vs. Defendant: Ismael, Hussein Syed Mahmood. Publication (Divorce).** The State of Texas County of Harris. To: : **Ismael, Hussein Syed Mahmood** whose residence and whereabouts are unknown. You have been sued. You may employ an attorney. If you or your attorney do not file a written answer with the Clerk who issued this citation by 10a.m. on the Monday next following the expiration of 20 days after you were served this citation and petition, a default judgment may be taken against you. The petition of **Ismael, Cheryl,** Petitioner, was filed in the Court of Harris County, Texas on the 3rd day of November, 2008 against **Ismael, Hussein Syed Mahmood** Respondent(s), numbered 200858051, and entitled iIn the Matter of the Marriage of **Ismael, Cheryl and Ismael, Hussein Syed Mahmood.** The Suit Requests Divorce. The Court has authority in this suit to enter any judgment or decree dissolving the marriage and providing for the division of property, which will be binding on you. GIVEN UNDER MY HAND AND SEAL OF SAID COURT at Houston, Texas, this the 5th day of November, 2008. Theresa Chang, District Clerk; Harris County, Texas; 201 Caroline Houston, Texas 77002; (P.O. Box 4651, Houston, TX 77220). Issued at the request of: Chism, Daniel K.; 4620 N. Braeswood 326; Houston, TX 77096; Tel: 832-584-8772; Bar No: 24064182. **Publication date(s): November 12, 2008 L#430701.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314255-00 The following person is doing business as **YOGA COCOON; COCOON YOGA**, 2051 Harrison St., San Francisco, CA 94110. Robert Donald, 846 Arkansas St., San Francisco, CA 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Donald. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **October 22, 29, November 5, 12, 2008. L#430401**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314364-00 The following person is doing business as **DASHETC**, 1351 Folsom St., San Francisco, CA 94103-3830. Julian Prince Dash, 1351 Folsom St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/11/08. Signed Julian Prince Dash. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 11, 2008. **October 22, 29, November 5, 12, 2008. L#430403**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315075-00 The following person is doing business as **HERO HOOPS; MISS ROSIE**, 301 Macalla Ct. Unit D, San Francisco, CA 94130. Roseanna Turner, 301 Macalla Ct. Unit D, San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/13/08. Signed Roseanna Turner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Oct 15, 2008. **November 5, 12, 19, 26, 2008. L#430604**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315080-00 The following person is doing business as **MISSION HILL SALOON**, 491 Potrero Ave., San Francisco, CA 94110. Sandra K. Inc. (CA), 7 Tioga Ave., San Francisco, CA 94134. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Sandra K. Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on October 15, 2008. **October 22, 29, November 5, 12, 2008. L#430402**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315105-00 The following person is doing business as **ALLPOINT INSURANCE SERVICES**, 2339 3rd St., San Francisco, CA 94107. Bradley Jason Vaccaro, 1056 Carolina St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/22/2003. Signed Bradley J. Vaccaro. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 29, November 5, 12, 19, 2008. L#430503**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315106-00 The following person is doing business as **MISSION SMOG TEST ONLY**,3250 Cesar Chavez St., San Francisco, CA 94110. Raul E. Munoz, 615 Foerster St., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/16/08. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430404**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315382-00 The following person is doing business as **SUSTAINLANE MEDIA**, 870 Market St., San Francisco, CA 94102. Sustainable Circles, Corp. (Delaware), 870 Market St., San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James Elsen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on October 31, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430705.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315549-00 The following person is doing business as **LAW OFFICE OF MATTHEW M. SHAFAE**, 473 Jackson St. Second Floor, San Francisco, CA 94111. Matthew Shafae, 1500 Old County Rd., Belmont, CA 94002. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/10/08. Signed Matthew M. Shafae. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 10, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430702.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03155581-00 The following person is doing business as **DIONISIO DESIGN COMPANY**, 5082 A. Mission St., San Francisco, CA 94112. Dennes David Hernandez, 5082 A. Mission St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/07/08. Signed Dennes David Hernandez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 10, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430703.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME and GENDER CASE NUMBER: CNC-08-545498. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF EVELYN CRUZ for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner EVELYN CRUZ filed a petition with this court for a decree changing names as follows: Present Name: **EVELYN CRUZ.** Proposed Name: **ALEJANDRO GABRIEL CRUZ GONZALEZ**. And Gender from FEMALE to MALE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: Jan 8, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Oct 30, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 30, 2008 by Gordon Park-Li, Elias Buti, Deputy Clerk. **November 5, 12, 19, 26, 2008. L#430603**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545316. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar Mar Jauregui for change of name. TO ALL INTERESTED PERSONS: Petitioner **EDGAR MAR JAUREGUI** filed a petition with this court for a decree changing names as follows: Present Name: EDGAR MAR JAUREGUI. Proposed Name: **MICHELLE JAUREGUI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 11, 2008. Time: 9:00 AM room- 218. Signed by William R. Gargano, Commissioner on Oct 23, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 23, 2008 by Gordon Park-Li, Clerk. Kevin Dougherty, Deputy Clerk. **October 29, November 5, 12, 19, 2008. L#430501**

PUBLIC NOTICE OF INTENT TO SOLICIT BIDS. The **NORTH & SOUTH OF MARKET ADULT DAY HEALTH** , a participant in the Child and Adult Care Food Program, is soliciting letters of interest from prospective suppliers of meals in order to comply with the federal regulations governing the program in matters of procurement. The contract will be for meals served to clients at the **GOLDEN GATE, MABINI, MISSION CREEK & PRESENTATION** Child and Adult Care Center located at 350 GOLDEN GATE; 55 MABINI; 930 FOURTH ST; 301 ELLIS, ALL IN SAN FRANCISCO, CA THE NORTH & SOUTH OF MARKET ADULT DAY HEALTH will be awarding a contract for Lunches for a one-year period beginning DECEMBER 1, 2008. The meals to be served under this contract must meet the requirements of Title 22 of the State Health and Welfare Code and Title 7, Code of Federal Regulations, Part 226, Child and Adult Care Food Program Regulations. Lunches must contain on an average 1/3 RDA and approximately 100% will require or modification in preparation method or content to meet medical prescriptions of the clients. All food service vendors who may have interest in bidding for this contract are requested to submit, by November 21, 2008 , a letter of interest to:
Address: 55 MABINI STREET
CITY, STATE, ZIP: SAN FRANCISCO, CA 94115
CONTACT PERSON: CYNTHIA DAVIS
Any questions regarding this proposed contract may be referred to: CYNTHIA DAVIS at 415 882 7301. **Publication date: November 5, 12, 2008 L#430601.**

STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME The following person is doing business as **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/5/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430406**.

STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME The following person is doing business as **SMOG CHECK & TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/22/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430405**.

STATEMENT of ABANDONMENT of use of FICTITIOUS BUSINESS NAME FILE NO. 299378. The following person is not longer doing business as **WEST COUNTY GARDENER**, 2699 18th St., San Francisco, CA 94110. Powers & Schor, Inc. California, 2699 18th St., San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/28/06. Signed Beverly K. Schor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 5, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430704.**

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Trudy is a 5-year old grey tabby who came to The SF/SPCA because her owner died. She's a sweet girl, but she doesn't like to be picked up that much, and her tail is sensitive. Trudy has lived with another cat.

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TRUDY

sensual massage

› sensual massage

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marin incall/SF Hotel out call (415) 331-6775.

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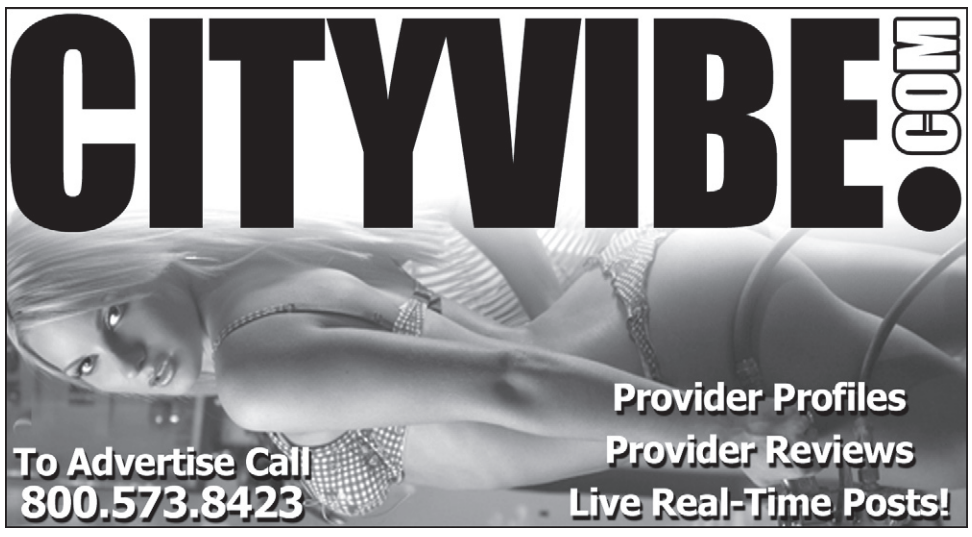




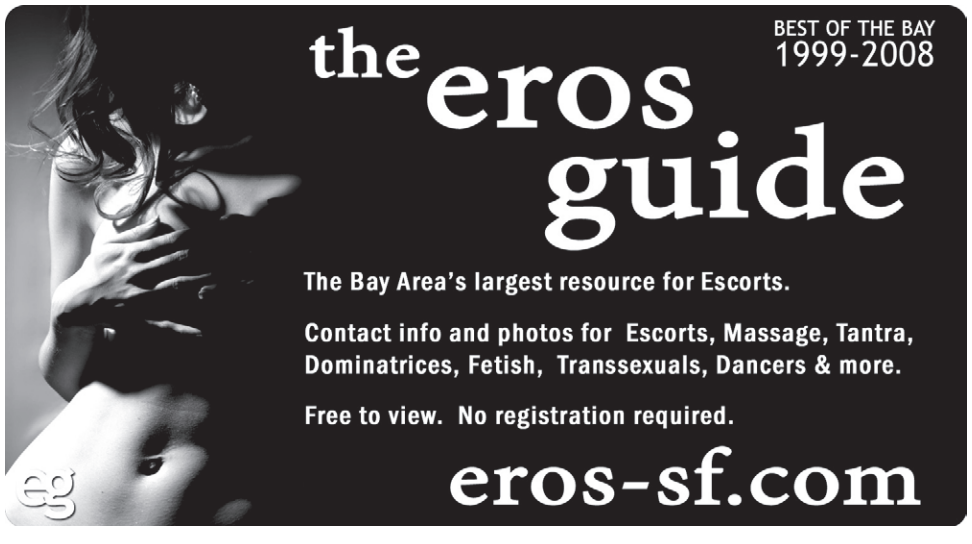


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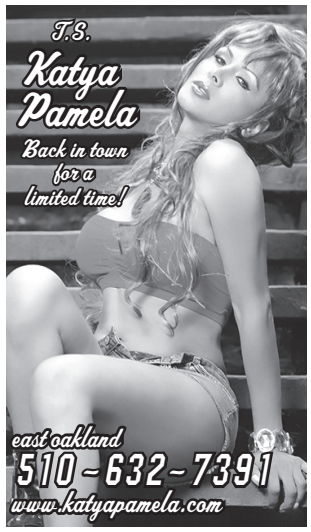
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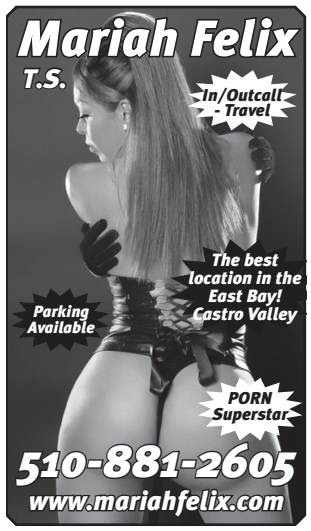
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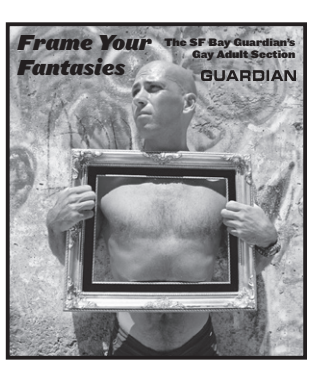
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psychic dream astrology

NOV. 12-18

ARIES

March 21-April 19
Deal with stresses that plague you this week, Aries. Get yourself a box and label it "pains in my butt." Then write each of your cares on pieces of paper until they're all in there. You can throw them away once you've dealt with each one and the box is empty. Take stock of your burdens as the first step in dealing with them.

TAURUS

April 20-May 20
Right now you're *so* Richard Dreyfus in *Close Encounters*, consumed by spud sculptures and loosing your cool. Also like his character, there is magic in your madness. Pursue your passions — even when they don't make sense. Don't waste time trying to rationalize what in fact requires gut instinct and raw effort.

GEMINI

May 21-June 21
Notice your reveries this week. In dream interpretation, it's said that we often have dreams with three figures in them, each representing different aspects of our own psyche. Whether you are dealing with your inner self or folks in your waking life, look for breakthroughs in threes.

CANCER

June 22-July 22
This is the time for meaningful movement. Collect yourself and look at what you've been working toward the past few months. Don't run around scattered. Focus your actions and attentions on asserting yourself in a metered and intentional way. Step to your future with respect for your past.

LEO

July 23-Aug. 22
Otis Redding said it best when he implored us, the people, to try a little tenderness. Don't bully yourself and rush the richness of your development, Leo. Impatience or brashness with your circumstances and in your relationships will bring you nowhere, fast. Put extra sugar in everything you do.

VIRGO

Aug. 23-Sept. 22
You need to be ballsy enough to pioneer your way in life, and grounded enough to follow through. The way to keep it real is by using your emotional integrity to guide you. There are no hard and fast rules about this. Just be honest about your values, walk your talk, and take on only what you can handle.

LIBRA

Sept. 23-Oct. 22
Write a masterpiece, plan a trip, or mend broken fences. The celestial energies are there to support your recovery from problems that have been dogging you. Spread your sunshine like oil on a rusted wheel to help things move along. If nothing needs fixing, start something new and watch it bloom.

SCORPIO

Oct. 23-Nov. 21
Scorpios get a bum rap — you are so misunderstood. That's because you are hecka *intense*, and the depth of your feelings often spurs crazy-time feelings or bad-for-the-rep actions. This week may find you wrestling with consuming emotions that you don't want to bring around your people. Know your limits.

SAGITTARIUS

Nov. 22-Dec. 21
The key to success this week is to not embark upon the new until you've dealt with the old. Avoid burning the candle at both ends and winding up charred, Sag. Make like a sitcom — do a little recap of recent episodes, and then skip to a break before embarking on the next chapter. In short: take a breather, pal.

CAPRICORN

Dec. 22-Jan. 19
Going with the flow doesn't make you less of a leader, and negotiating with your adversary doesn't weaken your position. Your greatest progress is made through the open door of "yes" instead of the solid wall of "no." Allow room for situations and people around you to change, instead of wishing for it.

AQUARIUS

Jan. 20-Feb. 18
It's all about the here and now, a real "be" thing, so get your hippie on, man. The universe in all its wisdom has your lesson plan for the week, and it's a simple (but not easy!) one. Be present and be mindful. It's time to practice simply being where you're at, even if it hurts. There's nothing to actively fix, and no merit in trying.

PISCES

Feb. 19-March 20
It's like you have all these awesome clothes in your closet that you totally love, but they don't fit or are dated in a can't-wear-them-until-they're-ironic-in-10-years way. Still, you're living with them crammed in there, inconvenience be damned. Out with the old; make room for the new. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

Faking It

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
I recently discovered that my husband of 15 years has secretly been participating in S-M activities. He has paid for the services of a dominatrix and has been meeting some dominant females on the Internet for whipping sessions. I am coping with the feelings of betrayal and have been getting counseling. I also have been reading up on the subject. The author Gloria Brame, who is into BDSM herself, gives insight into the varied range of S-M activities. I have been open to being a Mistress to my husband. Do you think there is hope for the relationship if one party is not really into it? I realize this BDSM stuff develops in the psyche early in life.
Love,
Whiplashed

Dear Whip:
Oh, it can be acquired. The real question here is, can it be faked?

On the face of it, the answer is a resounding yes, since although "real lifestyle" dominants boast their credentials and certainly garner a lot more respect within the community, any kitten with a whip can hang out a shingle and get customers. Not all customers care what their service provider is really feeling or what she does on her night off, as long as the job gets done. Of course, you are not a gun for hire, you are the wife. I'm going to guess *that* will feel a little different to him. Nobody wants a pity fuck (OK, that's not true, but in general nobody over about age 18 wants a pity fuck), and I'd imagine a pity caning is, if anything, worse. Topping is a lot of work! There's the research, the attitude, the physical exertion, the coming up with good routines, the skills-building, the outfits? Have you talked to him about all this? Is it even what he wants? If so, is it even what you want?

Wanting to save your marriage is admirable, but I'd be careful about going to heroic measures without first determining that it can be saved and that enthusiastic applications of corporal punishment are likely to work. You need to determine if you can forgive him, whether he wants to be forgiven, and whether or not he even responds to you in the dominant role (often it's easier to grovel at the feet of a stranger than at those of the person with whom one shares a bathroom, a dentist, and a checking account). More important to me than whether he thinks you're hot with a flogger in hand, though, is whether you even want to do this. Yes, a taste for S-M can be acquired, and failing that, can be faked. But I'm just not sure the latter is going to be good for either of you in the long run.

You are being an excellent sport about this, and I'm glad you're getting counseling. I'm a little concerned, though. We must not gloss over the fact that he not only suddenly (to you) unveiled a whole huge new and likely dismaying (at first) side to his character, about which you had no inkling, but he has also cheated on you. I am capable of compartmentalizing visits to a pro, but "some dominant females on the Internet"? Has he owned up to the cheating and apologized? Have you forgiven him? Will he be doing it again? These seem rather more important questions, or at least questions that must be asked and answered before you consider moving on to whether you will be his Mistress, his Domme, or his Goddess, and whether you will do pain, humiliation, sensory play, or domination. I ask again, do you even want to do this? And since you're being so game and open-minded about all of it, have you considered off-shoreing the tedious parts at all? Yours would not be the first marriage that made space for the husband (so very rarely the wife!) consulting with a specialist within certain pre-set parameters. It's an idea, that's all I'm saying. If you think it's a really horrible idea, that's OK with me too.

If you really want to do it yourself, and he really wants you to, and you are able to find some enjoyment in it for yourself, and he makes and keeps agreements about any extramural activities you can live with and agree to, then I think yeah, there's a chance here. That's a lot of ifs, though, and I am uncomfortable with the idea of his being paid back for betraying you with your going way way way out of your way to make sure his every urge is gratified. You're the top now — do you *feel* like gratifying him? It would be nice if you could make physically punishing him feel like payback to you but I'm afraid that is the stuff of S-M fantasy. In real life, the worst case scenario might go more like: you punish him, he likes it, and you're stuck serving him by beating him. People talk a lot about topping from the bottom; don't get stuck bottoming from the top.
Love,
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at www.gogetyourjacket.com, but don't look there for the butt sex. There isn't any.





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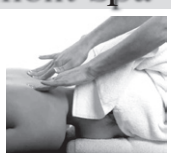
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GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

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SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

PRETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. ☎284885

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

THE RIGHT ONE
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

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Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

MARRIAGE-MINDED
39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. ☎263705

SEXY BLONDE
Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! ☎299436

PERSONABLE AND HONEST
Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. ☎297201

SEEKING LTR
Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. ☎297204

WELL-ROUNDED WOMAN
Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. ☎297206

WORTH THE CALL
Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. ☎297209

AMBITIOUS
Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. ☎281910

MISCHIEVOUS
Adaptable, optimistic, hard-working female looking for a man, 50-59, to share dancing, reading, kayaking, travel, dining and more. ☎284900

A LOT TO OFFER
Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. ☎289505

› men seeking women

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

LET'S MEET
WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. ☎299220

NICE GUY
WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. ☎299230

LOOKING FOR A BORED HOUSEWIFE
Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. ☎299009

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎20 0365

LONELY MEXICAN IN SEARCH OF...
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. ☎298104

CAN YOU SMILE?
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. ☎298098

VERY ACTIVE
Male, 59, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. ☎297540

SEEKS OLDER WOMAN
SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. ☎298267

COME PLAY
Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

HEY! CHECK ME OUT!
SM, 50ish, friendly, kind, honest, caring, classy, likes music, museums, dining out, reading, ISO nice woman, 40-59, for dating leading to LTR. ☎297152

GIVE ME A TRY
Outgoing, optimistic, honest SM, 50s, health-conscious, mischievous and bright, likes exercise, dancing, travel, hiking, walks, dining out and more. Seeking an honest, down-to-earth, outgoing woman, 30-40, for dating, fun and LTR. ☎297203

NICE GUY
Friendly, caring, honest SM, 50s, would like to meet a woman, 40-60, who enjoys long drives, music, biking, the beach, kayaking, travel, dining out and more, for dating, possible LTR. ☎297211

DINNER AND A MOVIE?
Caring, honest, artistic, clean-cut, hard-working SM, 60s, likes running, keeping fit, long drives and more. Looking for outgoing SF, 40-65, for companionship, possible LTR. ☎297215

› men seeking men

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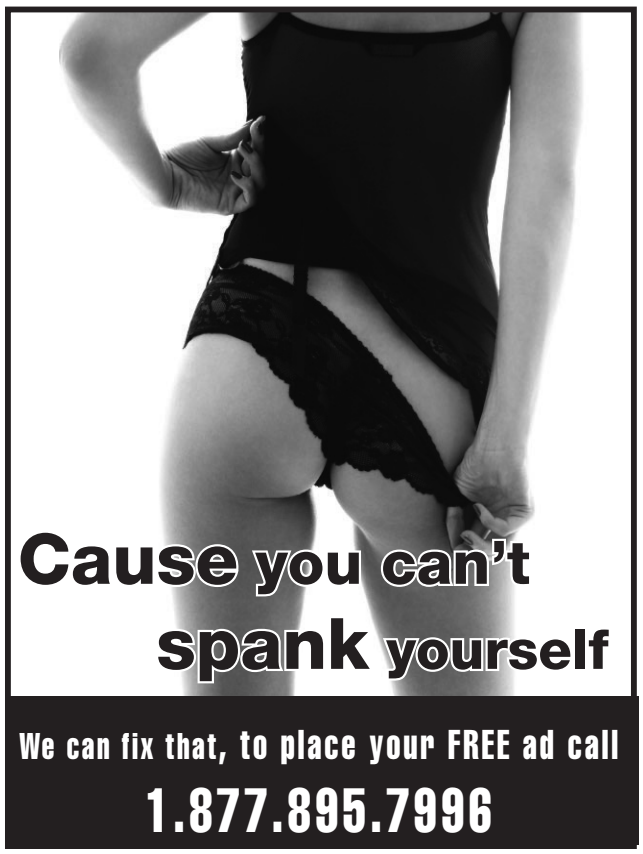
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LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

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› women seeking women

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WM SEEKS BLACK COUPLE
SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. ☎295187

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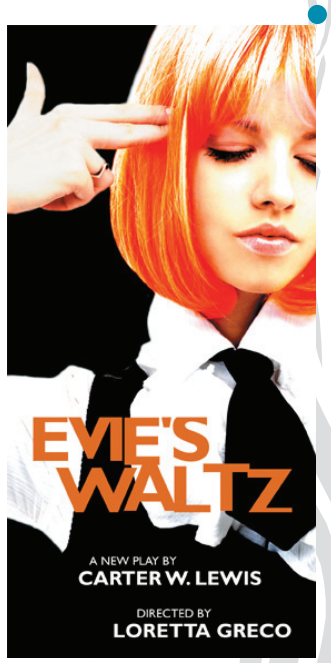
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GAS
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ENTER TO WIN: You and a guest could attend the 8pm performance on Thursday, November 20th! Simply send your full name and mailing address to promos@sfbg.com (subject: GAS MAGIC 11/20) by 3pm, Tuesday, November 18th. Winners will be notified via email; winners' names will be held at the Will Call counter at the venue, and winners must provide valid photo ID for entry.
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